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THE OEDIPUS TYRANNUS

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THE OEDIPUS TYRANNUS

"
Sophocles
"

EDITED WITH INTRODUCTION AND NOTES

BY

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PREFATORY NOTE TO THE FIRST EDITION.

IN preparing the present school-edition, I have enjoyed the advice and assistance of my friend the Rev. M. A. BAYFIELD, Assistant Master at Malvern College, who has regulated the abridgment from the larger edition with a view to the requirements of the higher Forms in Public Schools. I am anxious to take this opportunity of expressing my warm acknowledgments to him, both for the very great kindness with which he has bestowed much time and trouble on a self-imposed task, and also for several valuable suggestions made by him in the course of the work. In so far as the present edition may be found adapted to the purpose for which it is designed, that result will be largely due to the experience and judgment by which he has allowed me to profit.

R. C. JEBB.

CAMBRIDGE:

August, 1885.

IN revising this book for a new edition, I have not found it necessary to make any material alterations. But the note on verses 220 f. has been modified, and a few other slight changes have been made, in conformity with the third edition of my larger book (published in 1893).

R. C. J.

CAMBRIDGE,

September, 1897.

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INTRODUCTION.

I.

Treatment of the legend before the time of the dramatists.

§ 1. THE *Oedipus Tyrannus* is in one sense the masterpiece of Attic Tragedy. No other shows an equal degree of art in the development of the plot; and this excellence depends on the powerful and subtle drawing of the characters. Modern drama, where minor parts can be multiplied and scene changed at will, can more easily divorce the two kinds of merit. Some of Voltaire's plays, for instance, not first-rate in other ways, are models of ingenious construction. The conditions of the Greek stage left less room for such a result. In the *Oedipus Tyrannus* the highest constructive skill is seen to be intimately and necessarily allied with the vivid delineation of a few persons.

Here it is peculiarly interesting to recover, so far as we can, the form in which the story of Oedipus came to Sophocles; to remark what he has altered or added; and to see how the same subject has been handled by other dramatists.

The essence of the myth is the son slaying his unknown father, and thereby fulfilling a decree of fate. The subsequent marriage, if not an original part of the story, seems to have been an early addition. The central ideas are, (1) the irresistible power of destiny, and (2) the sacredness of the primary natural ties, as measured by the horror of an unconscious sin against it. The direct and simple form in which these ideas are embodied gives the legend an impress of high antiquity. This might be illustrated by a comparison with the story of Sohrab and Rustum as told in Mr Matthew Arnold's beautiful poem. The slaying of the unknown son by the father is there surrounded with a pathos and a chivalrous tenderness which have no counterpart in the grim simplicity of the Oedipus myth, as it appears in its earliest known shape.

§ 2. The *Iliad*, which knows the war of Polyneices and his allies against Thebes (4. 378), once glances at the tale of Oedipus—where Mecisteus, father of Euryalus, is said to have visited Thebes in order to attend the funeral games which were celebrated after the death of Oedipus (23. 679 f.):—

ὅς ποτε Θήβασδ' ἦλθε δεδουπότος Οἰδιπόδαο
ἐς τάφον,—

—‘who came to Thebes of yore, when Oedipus had fallen, to his burying.’

The word δεδουπότος plainly refers to a violent death in fight, or at the hand of an assassin; it would not be in accord with the tone of epic language to understand it as a figurative phrase for a sudden fall from greatness. But more than this the *Iliad* does not tell. The poet of the 23rd book imagines Oedipus as having died by violence, and received burial at Thebes, in the generation before the Trojan war.

The *Nekyia* in the *Odyssey* gives the earliest sketch of an integral story (11. 271 ff.):—

Μητέρα τ' Οἰδιπόδαο ἴδον, καλὴν Ἐπικάστην,
ἣ μέγα ἔργον ἔρεξεν αἰδρεΐησι νόοιο
γῆμαμένη ᾧ νιεί· ὁ δ' ὃν πατέρ' ἐξεναρίξας
γῆμεν· ἄφαρ δ' ἀνάπυστα θεοὶ θέσαν ἀνθρώποισιν.
ἀλλ' ὁ μὲν ἐν Θήβῃ πολυηράτῳ ἄλγεα πάσχων
Καδμείων ἤνασσε θεῶν ὀλοὰς διὰ βουλὰς·
ἣ δ' ἔβη εἰς Αἴδαο πυλάρταο κρατεροῖο,
ἀψαμένη βρόχον αἰπὺν ἀφ' ὑψηλοῖο μελάθρου,
ᾧ ἄχεϊ σχομένη· τῷ δ' ἄλγεα κάλλιπ' ὀπίσσω
πολλὰ μάλ', ὅσσα τε μητρός Ἐρινύες ἐκτελεύουσιν.

‘And I saw the mother of Oedipodes, fair Epicastè, who wrought a dread deed with unwitting mind, in that she wedded her son; but he had slain his father ere he wedded her; and presently the gods made these things known among men. Yet he still ruled over the Cadmeans in lovely Thebes, suffering anguish by the dire counsels of the gods; but she went to the house of Hades, the strong warder, when she had fastened a noose on high from the roof-beam, possessed by her pain; and to him she bequeathed sorrows full many, even all that a mother’s Avengers bring to pass.’

With regard to this outline in the *Odyssey*, it is to be noted that it ignores (a) the deliverance of Thebes from the Sphinx—though this may be implied in the marriage with Epicastè: (b) the self-blinding of Oedipus: (c) the expulsion of Oedipus from Thebes—herein agreeing with the indication in the *Iliad*. It further seems to exclude the notion of Epicastè having borne children to Oedipus, since the discovery followed

'presently' on the union,—unless, indeed by ἄφαρ the poet merely meant 'suddenly.'

§ 3. Lost poems of Hesiod may have touched on the story of Oedipus; but in his extant work there is only a passing reference to the war at Thebes (between Polyneices and Eteocles), in which heroes fell, 'fighting for the flocks of Oedipus.' Hesiod knows the Sphinx as the daughter of Echidna and as the pest of Thebes¹.

But the story of Oedipus was fully treated in some of those lost epics which dealt with the Theban cycle of myths. One of these was the '*Oedipodeia*,' Οἰδιπόδεια (ἔπη). According to this, the four children of Oedipus were not borne by Iocasta, but by a second wife, Euryganeia. Pausanias, who follows this account, does not know the author of the poem. It will be observed that this epic agrees with the *Odyssey* in not making Iocasta bear issue to Oedipus. It is by Attic writers, so far as we know, that she was first described as doing so. Poets or logographers who desired to preserve the favour of Dorians had a reason for avoiding that version. There were houses which traced their line from the children of Oedipus,—as Theron, tyrant of Acragas, claimed descent from Thersandros, son of Polyneices². To represent these children as the offspring of an incestuous union would have been to declare the stream polluted at its source.

We learn from Proclus that in the epic called the *Cyprian Lays* (Κύπρια), which included the preparations for the Trojan war, Nestor related 'the story of Oedipus' (τὰ περὶ Οἰδípου) in the course of a digression (ἐν παρεκβάσει) which comprised also the madness of Heracles, as well as the story of Theseus and Ariadne. This was probably one of the sources used by the Attic dramatists. Another source, doubtless more fertile in detail, was the epic entitled the *Thebaid* (Θηβαΐς), and now usually designated as the 'Cyclic Thebaid,' to distinguish it from a later epic of the same name by Antimachus of Colophon, the contemporary of Euripides. Only about 20 verses remain from it. The chief fragment relates to the curse pronounced by Oedipus on his sons. They had broken his strict command by setting on his table the wine-cups (ἐκπώματα) used by Laius; and he invoked a curse upon them:—

¹ Hes. *Op.* 162: war slew the heroes, τοὺς μὲν ἐφ' ἐπταπύλῳ Θήβῃ... μαρναμένους μήλων ἔνεκ' Οἰδιπόδαο. The Sphinx: *Theog.* 326, ἥ δ' (Echidna) ἄρα Φίκ' ὀλοὴν τέκε, Καδμείουσιν ὄλεθρον. The hill near Thebes on which the Sphinx sat was called Φίλειον ὄρος. References in lost Hesiodic poems: schol. on *Il.* 23. 680.

² Pind. *Ol.* 2. 35.

αἶψα δὲ παισὶν εἴοισι μετ' ἀμφοτέροισιν ἐπαρὰς
 ἀργαλέας ἡρᾶτο· θεὸν δ' οὐ λάνθαν' Ἑρινύν·
 ὥς οὔ οἱ πατρώϊ' ἐνείη φιλότῆτος
 δάσσαιντ', ἀμφοτέροισι δ' ἔοι πόλεμός τε μάχαι τε.

'—And straightway, while his two sons were by, he uttered dire curses,—and the Avenging goddess failed not to hear them,—that they should divide their heritage in no kindly spirit, but that war and strife should be ever between them.'

This *Thebaid*—tracing the operation of a curse through the whole history of the house—must have had an important share in moulding the conception of the Aeschylean trilogy.

§ 4. Pindar touches on the story of Oedipus in *Ol.* 2. 35 ff. Destiny has often brought evil fortune after good,—

ἐξ οὗπερ ἔκτεινε Λᾶον μόριμος υἱὸς
 συναντόμενος, ἐν δὲ Πυθῶνι χρησθὲν
 παλαίφατον τέλεσσεν.
 ἰδοῖσα δ' ὄξεϊ Ἑριννὺς
 ἔπεφνέ οἱ σὺν ἀλλαλοφονίᾳ γένος ἀρήιον—

'—from the day when his doomed son met Laius and killed him, and accomplished the word given aforetime at Pytho. But the swift Erinnys beheld it, and slew his warlike sons, each by the other's sword.'

Here the Fury is represented as destroying the sons in direct retribution for the parricide, not in answer to the imprecation of Oedipus. A fragment of Pindar alludes to the riddle of the Sphinx, and he uses 'the wisdom of Oedipus' to denote counsel wrapped in dark sayings,—since the skill which solves riddling speech can weave it¹.

§ 5. The logographers could not omit the story of Oedipus in a systematic treatment of the Theban myths. Hellanicus of Mitylene (circ. 450 B.C.) is mentioned by the scholiast on the *Phoenissae* (61) as agreeing with Euripides in regard to the self-blinding of Oedipus. The contemporary Pherecydes of Leros (usually called 'Athenian' since Athens was his home) treated the legends of Thebes in the fifth of ten books forming a comprehensive survey of Greek tradition. According to him, Iocasta bore two sons to Oedipus, who were slain by the Minyae: but, as in the *Oedipodeia*, his second wife Euryganeia bore Eteocles and Polyneices, Antigone and Ismene. This seems to be the earliest known version which ascribes issue to the marriage of Iocasta with Oedipus.

¹ Pind. fr. 62 αἰνίγμα παρθένου | ἐξ ἀγριᾶν γνάθων: *Pyth.* 4. 263 τὰν Οἰδιπόδα σοφίαν.

II.

The legend as handled by the dramatists.

§ 1. However incomplete this sketch may be relatively to the materials which existed in the early part of the fifth century B.C., it may at least serve to suggest the general conditions under which Tragedy entered on the treatment of the subject. The story of Oedipus, defined in its main features by a tradition older than the *Odyssey*, had been elaborated in the epics of later poets and the prose of chroniclers. There were versions differing in detail, and allowing scope for selection. While the great outlines were constant, minor circumstances might be adapted to the dramatist's chosen view.

Aeschylus, Sophocles, and Euripides agree in a trait which does not belong to any extant version before theirs. Iocasta, not Euryganeia, is the mother of Eteocles and Polyneices, Antigone and Ismene. They agree also in connecting the doom of the two brothers with a curse pronounced by Oedipus. Neither the scanty fragments which alone represent the *Oedipus* of Euripides, nor the hints in the *Phoenissae*, enable us to determine the distinctive features of his treatment. With regard to Aeschylus, though our knowledge is very meagre, it suffices at least to show the broad difference between his plan and that of Sophocles.

§ 2. Aeschylus treated the story of Oedipus as he treated the story of Agamemnon. Oedipus became the foremost figure of a trilogy which traced the action of an inherited curse in the house of Labdacus, even as the *Oresteia* traced the action of such a curse in the house of Pelops. That trilogy consisted of the *Laius*, the *Oedipus*, and the extant *Seven against Thebes*; the satyric drama being the *Sphinx*. From the *Laius* only a few words remain; from the *Oedipus*, three verses; but some general idea of the *Oedipus* may be gathered from a passage in the *Seven against Thebes* (772—791). Oedipus had been pictured by Aeschylus, as he is pictured by Sophocles, at the height of fame and power. He who had delivered Thebes from 'the devouring pest' (τὸν ἀρπαξάνδραν κῆρα) was admired by all Thebans as the first of men. 'But when, hapless one, he came to knowledge of his ill-starred marriage, impatient of his pain, with frenzied heart he wrought a two-fold ill': he blinded himself, and called down on his sons this curse, that one day they should divide their heritage with the sword. 'And now I tremble lest the swift Erinnyes bring it to pass.'

Hence we see that the *Oedipus* of Aeschylus included the imprecation of Oedipus upon his sons. This was essential to the poet's main purpose, which was to exhibit the continuous action of the Erinnys in the house. Similarly the *Laïus* doubtless included the curse called down on Laïus by Pelops, when bereft by him of his son Chrysippus. The true climax of the Aeschylean *Oedipus* would thus have consisted, not in the discovery alone, but in the discovery followed by the curse. And we may safely infer that the process of discovery indicated in the *Seven against Thebes* by the words ἐπεὶ δ' ἀπρίφρων | ἐγένετο...γάμων (778) was not comparable with that in the play of Sophocles. It was probably much more abrupt, and due to some of those more mechanical devices which were ordinarily employed to bring about a 'recognition' on the stage. The *Oedipus* of Aeschylus, however brilliant, was only a link in a chain which derived its essential unity from 'the mindful Erinnys.'

§ 3. The *Oedipus Tyrannus* of Sophocles was not part of a trilogy, but a work complete in itself. The proper climax of such a work was the discovery, considered in its immediate effects, not in its ulterior consequences. Here the constructive art of the dramatist would be successful in proportion as the discovery was naturally prepared, approached by a process of rising interest, and attended in the moment of fulfilment with the most astounding reversal of a previous situation. In regard to the structure of the plot, this is what Sophocles has achieved. Before giving an analysis of his plot, we must notice two features of it which are due to his own invention.

(1) According to previous accounts, the infant Oedipus, when exposed on Mount Cithaeron, had been found by herdsmen, and reared either in Southern Boeotia, or at Sicyon, a place associated with the worship of the Eumenides. Sophocles makes the Theban herd of Laïus give the babe to the herd of Polybus, king of Corinth, who rears it as his own. Thus are prepared the two convergent threads of evidence which meet in the final discovery. And thus, too, the belief of Oedipus concerning his own parentage becomes to him a source, first of anxiety, then of dread, then of hope—in contrast, at successive moments, with that reality which the spectators know.

(2) The only verses remaining from the *Oedipus* of Aeschylus show that in that drama Oedipus encountered and slew Laïus at a meeting of three roads near Potniae, a place in Boeotia, on the road leading from Thebes to Plataea. At the ruins of this place Pausanias saw 'a grove of Demeter

and Persephone'¹. It appears to have been sacred also to those other and more terrible goddesses who shared with these the epithet of *πότνιαι*,—the Eumenides (*ποτνιαδες θεαι*, Eur. *Or.* 318). For the purpose of Aeschylus, no choice of a scene could have been more fitting. The father and son, doomed by the curse in their house, are brought together at a spot sacred to the Erinnyes:—

ἐπῆμυν τῆς ὁδοῦ τροχήλατον
σχιστῆς κελεύθου τρίοδον, ἔνθα συμβολὰς
τριῶν κελεύθων Ποτνιαδων ἡμίβομεν².

'We were coming in our journey to the spot from which three high-roads part, where we must pass by the junction of triple ways at Potniae.'

But for Sophocles this local fitness did not exist. For him, the supernatural agency which dominates the drama is not that of the Furies, but of Apollo. He transfers the scene of the encounter from the 'three roads' at Potniae to the 'three roads' near Daulia³ in Phocis. The 'branching ways' of Potniae can no longer be traced. But in the Phocian pass a visitor can still feel how the aspect of nature is in unison with the deed of which Sophocles has made it the theatre⁴. This change of locality has something more than the significance of a detail. It symbolises the removal of the action from the control of the dark Avenging Powers to a region within the influence of that Delphian god who is able to disclose and to punish impurity, but who will also give final rest to the wanderer, final absolution to the weary mourner of unconscious sin.

§ 4. The events which had preceded the action of the *Oedipus Tyrannus* are not set forth, after the fashion of Euripides, in a formal prologue. They have to be gathered from incidental hints in the play itself. It is an indispensable aid to the full comprehension of the drama that we should first connect these hints into a brief narrative of its antecedents as imagined by Sophocles.

Laius, king of Thebes, being childless, asked the oracle of Apollo at Delphi whether it was fated that a son should be born to him. The answer was, 'I will give thee a son, but it is doomed that thou leave the sunlight by the hands of thy child: for thus hath spoken Zeus, son of Cronus, moved by the dread

¹ ἄλσος Δήμητρος καὶ Κόρης, 9. 8. 1.

² Aesch. fr. 167 (Nauck).

³ *Daulis* was the Homeric form of the name, *Daulia* the post-homeric (Strabo 9. 423).

⁴ See the note on verse 733.

curse of Pelops, whose own son (Chrysippus) thou didst snatch from him; and he prayed all this for thee.' When a son was indeed born to Laius of Iocasta his wife, three days after the birth he caused it to be exposed in the wilds of Mount Cithaeron. An iron pin was driven through the feet of the babe, fastening them together,—that, if perchance it should live to be found by a stranger, he might have the less mind to rear a child so maimed; from which maiming the child was afterwards called *Oedipus*¹.

The man chosen to expose the babe received it from the hands of the mother, Iocasta herself, with the charge to destroy it. This man was a slave born in the house of Laius, and so belonging to the class of slaves whom their masters usually treated with most confidence. He was employed in tending the flocks of Laius on Mount Cithaeron, where they were pastured during the half-year from March to September.

In the glens of Cithaeron he had consorted with another herdsman, servant to Polybus, king of Corinth. Seized with pity for the babe, the Theban gave it to this herdsman of Polybus, who took it to Corinth. Polybus and his wife Meropè were childless. They reared the child as their own; the Corinthians regarded him as heir to the throne; and he grew to man's estate without doubting that he was the true son of the Corinthian king and queen.

But one day it chanced that at a feast a man heated with wine threw out a word which sank into the young prince's mind; he questioned the king and queen, whose resentment of the taunt comforted him; yet he felt that a whisper was creeping abroad; and he resolved to ask the truth from Apollo himself at Delphi. Apollo gave him no answer to the question touching his parentage, but told him these things—that he was doomed to slay his father, and to defile his mother's bed.

He turned away from Delphi with the resolve never again to see his home in Corinth; and took the road which leads eastward through Phocis to Boeotia.

At that moment Laius was on his way from Thebes to Delphi, where he wished to consult the oracle. He was not escorted by the usual armed following of a king, but only by four attendants. The party of five met Oedipus at a narrow place near the 'Branching Roads' in Phocis; a quarrel occurred; and Oedipus slew Laius, with three of his four attendants. The fourth escaped, and fled to Thebes with the tale that *a band of robbers* had fallen upon their company. This sole survivor was

¹ The incident of the pierced feet was evidently invented to explain the name *Οἰδίπους* ('Swellfoot,' as Shelley renders it). In v. 397 ὁ μηδὲν εἰδὼς *Οἰδίπους* suggests a play on *οἶδα*.

the very man who, long years before, had been charged by Laius and Iocasta to expose their infant son on Cithaeron.

The Thebans vainly endeavoured to find some clue to the murder of Laius. But, soon after his death, their attention was distracted by a new trouble. The goddess Hera—hostile to Thebes as the city of her rival Semelè—sent the Sphinx to afflict it,—a monster with the face of a maiden and the body of a winged lion; who sat on a hill near Thebes (the *Φίκειον ὄρος*), and chanted a riddle. ‘What is the creature which is two-footed, three-footed, and four-footed; and weakest when it has most feet?’ Every failure to find the answer cost the Thebans a life. Hope was deserting them; even the seer Teiresias had no help to give; when the wandering stranger, Oedipus, arrived. He solved the enigma by the word *man*: the Sphinx hurled herself from a rock; and the grateful Thebans gave the vacant throne to their deliverer as a free gift. At the same time he married Iocasta, the widow of Laius, and sister of Creon son of Menoeceus.

The sole survivor from the slaughter of Laius and his company was at Thebes when the young stranger Oedipus ascended the throne. The man presently sought an audience of the queen Iocasta, knelt to her, and, touching her hand in earnest supplication, entreated that he might be sent to his old occupation of tending flocks in far-off pastures. It seemed a small thing for so old and faithful a servant to ask; and it was readily granted.

An interval of about sixteen years may be assumed between these events and the moment at which the *Oedipus Tyrannus* opens. Iocasta has borne four children to Oedipus: Eteocles, Polyneices, Antigone, Ismene. Touches in the closing scene of the play forbid us to suppose that the poet imagines the daughters as much above the age of thirteen and twelve respectively. Oedipus has become thoroughly established as the great king, the first of men, to whose wisdom Thebans turn in every trouble.

And now a great calamity has visited them. A blight is upon the fruits of the earth; cattle are perishing in the pastures; the increase of the womb is denied; and a fiery pestilence is ravaging the town. While the fumes of incense are rising to the gods from every altar, and cries of anguish fill the air, a body of suppliants—aged priests, youths, and children—present themselves before the wise king. He, if any mortal, can help them. It is here that the action opens.

§ 5. The drama falls into six main divisions or chapters. The following analysis exhibits in outline the mechanism of the plot, which deserves study.

I. *Prologue*: 1—150. Oedipus appears as the great prince whom the Thebans rank second only to the gods. He pledges

himself to relieve his afflicted people by seeking the murderer of Laius.

Parodos: 151—215. The Chorus bewail the pestilence and invoke the gods.

II. *First Episode*: 216—462. Oedipus publicly invokes a solemn curse upon the unknown murderer of Laius. At Creon's suggestion he sends for the seer Teiresias, who refuses to speak, but finally, stung by taunts, denounces Oedipus himself as the slayer.

First Stasimon: 463—512. The Chorus forebode that the unknown murderer is doomed; they refuse to believe the unproved charge brought by the seer.

III. *Second Episode*: 513—862. Creon protests against the suspicion that he has suborned Teiresias to accuse Oedipus. Oedipus is unconvinced. Iocasta stops the quarrel, and Creon departs. Oedipus then tells her that he has been charged with the murder of Laius. She replies that he need feel no disquietude. Laius, according to an oracle, was to have been slain by his own son; but the babe was exposed on the hills; and Laius was actually slain by robbers, at the meeting of three roads.

This mention of *three roads* (v. 716) strikes the first note of alarm in the mind of Oedipus.

He questions her as to (1) the place, (2) the time, (3) the person and the company of Laius. All confirm his fear that *he* has unwittingly done the deed.

He tells her his whole story—the taunt at Corinth—the visit to Delphi—the encounter in Phocis. But he has still one hope. The attendant of Laius who escaped spoke of *robbers*, not of one robber.

Let this survivor—now a herdsman—be summoned and questioned.

Second Stasimon: 863—910. The Chorus utter a prayer against arrogance—such as the king's towards Creon; and impiety—such as they find in Iocasta's mistrust of oracles.

IV. *Third Episode*: 911—1085. A messenger from Corinth announces that Polybus is dead, and that Oedipus is now king designate. Iocasta and Oedipus exult in the refutation of the oracle which had destined Oedipus to slay his sire.

But Oedipus still dreads the other predicted horror—union with his mother.

The messenger, on learning this, discloses that Polybus and Meropè were not the parents of Oedipus. The messenger himself, when a herdsman in the service of Polybus, had found the infant Oedipus on Cithaeron, and had brought him to

Corinth. Yet no—not *found* him; had *received* him *from another herdsman* (v. 1040).

Who was this other herdsman? The Corinthian replies:—He was said to be one of the people of Laïus.

Iocasta implores Oedipus to search no further. He answers that he cares not how lowly his birth may prove to be—he will search to the end. With a cry of despair, Iocasta rushes away.

Third Stasimon: 1086—1109. The Chorus joyously foretell that Oedipus will prove to be a native of the land—perchance of seed divine.

V. *Fourth Episode*: 1110—1185. The Theban herdsman is brought in¹.

‘There,’ says the Corinthian, ‘is the man who gave me the child.’ Bit by bit, the whole truth is wrung from the Theban. ‘The babe was the son of Laïus; the wife of Laïus gave him to me.’ Oedipus knows all, and with a shriek of misery he rushes away.

Fourth Stasimon: 1186—1222. The Chorus bewail the great king’s fall.

VI. *Exodus*: 1223—1530. A messenger from the house announces that Iocasta has hanged herself, and that Oedipus has put out his eyes. Presently Oedipus is led forth. With passionate lamentation he beseeches the Chorus of Theban Elders to banish or slay him.

Creon comes to lead him into the house. Oedipus obtains from him a promise of care for his young daughters; they are presently brought to their father, who takes what he intends to be a last farewell. For he craves to be sent out of the land; but Creon replies that Apollo must pronounce.

As Creon leads Oedipus within, the Chorus speak the closing words: No mortal must be called happy on this side death.

With reference to the general structure of the plot, the first point to observe is the skill with which Sophocles has managed those two threads of proof which he created by his invention of the second herdsman.

We have:—

(1) The thread of evidence from the reported statement of the Theban herdsman as to the *place* of the murder, in

¹ The original object of sending for him had been to ask,—‘Was it the deed of several men, or of one?’—a last refuge. But he is not interrogated on that point. Voltaire criticised this as inconsistent. It is better than consistent; it is natural. A more urgent question has thrust the other out of sight.

connection with Iocasta's statement as to the time, the person of Laius, and the retinue. This tends to show that Oedipus has slain Laius—*being presumably in no wise his kinsman*. The proof of Oedipus having slain Laius is so far completed at 754 (αἰαί, τὰδ' ἤδη διαφανῇ) as to leave no longer any moral doubt on the mind of Oedipus himself.

(2) The thread of evidence from the Corinthian, showing, in the first instance, that Oedipus is *not* the son of Polybus and Merope, and so relieving him from the fear of parricide and incest. Hence the confident tone of Oedipus (1076 ff.), which so powerfully contrasts with the despair of Iocasta: *she* has known the worst from v. 1044.

(3) The convergence of these two threads, when the Theban herdsman is confronted with the Corinthian. This immediately follows the moment of relief just noticed. It now appears that the slayer of Laius has *also* committed parricide and incest.

III.

Aristotle's criticisms of the play.

The frequent references of Aristotle to the *Oedipus Tyrannus* indicate its value for him as a typical masterpiece, though the points for which he commends it concern general analysis of form, not the essence of its distinctive excellence. The points are these:—

1. The 'recognition' (ἀναγνώρισις) is contrived in the best way; *i.e.*, it is coincident with a reversal of fortunes (περιπέτεια):

2. This reversal is peculiarly impressive, because the Corinthian messenger had come to bring tidings of the honour in store for Oedipus.

3. Oedipus is the most effective kind of subject for such a reversal, because he had been (a) great and glorious, (b) *not* preeminently virtuous or just, (c) and, again, one whose reverses are not due to crime, but only to unconscious error.

4. The story is told in such a manner as to excite pity and terror by hearing without seeing (as in regard to the exposure of the child, the killing of Laius, the death of Iocasta).

5. If there is any improbability in the story, this is not in the plot itself (ἐν τοῖς πράγμασιν), but in the supposed antecedents (ἔξω τῆς τραγῳδίας).

In this last comment, Aristotle indicates a trait which is certainly open to criticism—the ignorance of Oedipus as to the

story of Laius. He knows, indeed, the name of his predecessor—though Creon does not think it unnecessary to remind him of the name (103). He also knows that Laius had met a violent death: but he does not know whether this had befallen at Thebes, or in its neighbourhood, or abroad (109—113). Nor does he know that Laius was reported to have been slain by robbers, and that only one of his followers had escaped (116—123): and he asks if no search had been made at the time (128, 566). Iocasta, who has now been his wife for many years, tells him, as if for the first time, the story of the oracle given to Laius, and he tells her the story of his own early fortunes—though here we need not press the fact that he even names to her his Corinthian parents: that may be regarded as merely a formal preface to a connected narrative. It may be conceded that the matters of which Oedipus is supposed ignorant were themes of which Iocasta, and all the persons about the new king, might well have been reluctant to speak. Still it is evident that the measure of past reticence imagined, both on their part and on his, exceeds the limit of verisimilitude. The true defence of this improbability consists in frankly recognising it. Exquisite as was the dramatic art exercised within the scope of the action (ἐν τοῖς πράγμασι), this art was still so far naïve as to feel no offence at some degree of freedom in the treatment of that which did not come within the framework,—of that which, in Aristotle's phrase, lay 'outside the piece,' ἔξω τῆς τραγῳδίας. It is as if a sculptor neglected to remove some roughness of support or environment which, he felt, would not come into account against the effect of a highly finished group.

IV.

Other plays on the subject.

Besides Aeschylus, Sophocles and Euripides, many other poets, both ancient and modern, have written on the subject of the Theban legend. It was one of a few which the Greek dramatists were never tired of handling, and some eight or nine tragedies entitled *Oedipus* are known by the names of their authors, though by nothing else. The name of one comedy and a fragment of another have also come down to us. Julius Caesar, like the younger Pitt, was a precocious dramatist, and Oedipus was his theme. The self-blinded Oedipus was a part which Nero loved to act, and the last public recitation which he

ever gave, we are told, was in this character. The Greek verse at which he stopped is on record: whose it was, we know not¹. Seneca wrote an *Oedipus* which might be described as a rhetorical abridgment of the Sophoclean plot, effacing its finer moral traits, and adding some incidents of a 'sensational' kind. The list is completed by Corneille's *Oedipe*, produced in Paris in 1657; Dryden's *Oedipus*, published twenty-two years later; Voltaire's *Oedipe*, first played in 1718².

¹ οἰκτρῶς θανεῖν μ' ἄνωγε σύγγαμος πατήρ. Sueton. *Nero*, 46.

² For a detailed criticism of the characters of the *Oedipus Rex*, as well as of the dramas of Seneca, Corneille, Dryden and Voltaire, the reader is referred to the larger edition, *Intro.* pp. xxvi ff.

TEXT.

The text follows the editor's recension, as exhibited in the larger edition (where see pp. lii ff.). In the present edition all the more important emendations or conjectures are noticed in the commentary.

L=the 'Laurentian' (or 'Medicean') MS. of Sophocles, codex 32. 9 in the Mediceo-Laurentian Library at Florence. It was written at Constantinople in the early part of the 11th century, and is our oldest, as well as best, authority for the text of Sophocles.

Next to L, the most important MS. of Sophocles is A,=codex 2712 in the National Library at Paris, of the 13th century. Almost all other known MSS. of Sophocles are later than the 13th century.

Conjectural emendations of the text are indicated by spaced type, thus—προϋφηνεν.

When a word has been conjecturally supplied in order to fill up a *lacuna* in the text, it is marked thus—<ἄκρον>.

METRICAL ANALYSIS.

INTRODUCTORY.

A SYLLABLE of speech, like a note of music, has three conditions of utterance: (1) *length of tone*, (2) *strength of tone*, (3) *height of tone*.

(1) *Length of tone*—according as the voice dwells a longer or shorter time on the syllable—is the affair of *Quantity*. A 'short' syllable, as distinguished from a 'long,' is one which is pronounced in a shorter time. (2) *Strength of tone*—according to the stronger or weaker 'beat,' *ictus*, which the voice gives to the syllable—is the affair of *Rhythm*. 'Rhythm' is measured movement. The unity of a rhythmical sentence depends on the fact that one syllable in it has a stronger ictus than any other. (3) *Height of tone*—according as the voice has a higher or lower pitch—is the affair of *Accent*.

In modern poetry, Accent is the basis of Rhythm. In old Greek poetry, Quantity is the basis of Rhythm, and Accent has no influence which we can perceive. The facts which we have now to notice fall, then, under two heads: I. Quantity, as expressed in *Metre*: and II. *Rhythm*.

I. *Metre*. § 1. In Greek verse, the short syllable, denoted by ~, is the unit of measure, and is called 'a time' (Lat. *mora*): a long syllable, —, has twice the value of a short; so that —~ is a foot of 'three times.' The short syllable has the musical value of a quaver  or $\frac{1}{8}$ note (*i.e.* eight of which make ). The long syllable has therefore the value of  or a $\frac{1}{4}$ note.

§ 2. As in music  signifies that the $\frac{1}{4}$ note has been made one-half as long again (*i.e.* $\frac{1}{4} + \frac{1}{8} = \frac{3}{8}$), so in Greek verse the long syllable could be prolonged by a pause, and made equal to *three* short syllables. When it has this value, instead of — we write L.

§ 3. In a metrical foot, there is always one syllable on which the chief strength of tone, or ictus, falls. This syllable is called the *arsis* of the foot. The rest of the foot is called the

thesis. When a long syllable forms the arsis of a measure, it can have the value of even *more* than three short syllables. When it becomes equivalent to *four* (= , a $\frac{1}{2}$ note), it is written thus, $\sqcup$. When to *five* (= , $\frac{1}{4}$ note), thus, $\sqcup$.

§ 4. When the long syllable (written $\sqcup$) is made equal to *three* short, it can be used, alone, as a metrical substitute for a whole foot of three short 'times,' viz. for $--$ (trochee), $--$ (iambus), or $---$ (tribrach). So, when (written $\sqcup$) it has the value of *four* short, it can represent a whole foot in $\frac{4}{8}$ ($\frac{1}{2}$) measure, viz. $---$ (dactyl), $---$ (anapaest), or $--$ (spondee). And so $\sqcup$ can replace any $\frac{4}{8}$ measure, as $---$, $---$, $---$, $---$ (paeons), $---$, $---$ (bacchii). This representation of a *whole foot* by one prolonged syllable is called *syncope*, and the foot itself is 'a *syncopated trochee*,' &c.

§ 5. When two short syllables are used, by 'resolution,' for a long one ( for ) this is denoted by $\sim$. Conversely the sign $\cup$ means that one long syllable is used, by 'contraction,' for two short ones.

§ 6. An '*irrational syllable*' (συλλαβὴ ἄλογος) is one which has a *metrical* value to which its actual *time-value* does not properly entitle it. The most frequent case is when a long stands for a short in the thesis of a foot, which is then 'an irrational foot.' The irrational syllable is marked $>$. Thus in the trochaic verse (*O. T.* 1524), $\omega \pi \acute{\alpha} \tau \rho | \acute{\alpha} \varsigma \theta \grave{\eta} \beta | \eta \varsigma$, the syllable $\theta \grave{\eta} \beta$ is irrational, and $\acute{\alpha} \varsigma \theta \eta \beta$ is an irrational trochee. The converse use of an irrational short syllable instead of a long is much rarer, occurring chiefly where $---$ is replaced by an apparent $---$ (written $--->$), or $--$ by an apparent $--$ (written $-->$). In a metrical scheme $\geq$ means that a long syllable is admitted as an irrational substitute for a short one.

§ 7. When a dactyl takes the place of a trochee, it is called a *cyclic dactyl*, and written $\sim$. The true dactyl ($---$) = : the cyclic = : i.e. the long syllable loses $\frac{1}{4}$ of its value, and the first short loses $\frac{1}{2}$, so that we have $\frac{1\frac{1}{2}}{8} + \frac{1}{16} + \frac{1}{8} = \frac{3}{8}$. So the cyclic anapaest, $\sim$, can replace an iambus.

§ 8. A measure can be introduced by a syllable external to it, and having no ictus. This syllable is called the *anacrusis* (ἀνάκρουσις, 'upward beat'). It can never be longer than the thesis of the measure, and is seldom less. Thus, before $--$, the anacrusis would properly be $\sim$ (for which an irrational

syllable > can stand). Before $\sim\sim$, it would be $\sim\sim$ or $-$. The anacrusis is divided from the verse by three vertical dots :

§ 9. It will be seen that in the Parodos, 2nd strophe, 1st period, 3rd verse, the Greek letter ω is printed over the syllables $\sigma\tau\acute{o}\lambda\omicron\varsigma$ which form the anacrusis. This means that they have not the full value of $\sim\sim$ or two $\frac{1}{8}$ notes () , but only of two $\frac{1}{16}$ notes () .

§ 10. *Pauses*. The final measure of a series, especially of a verse, might always be incomplete. Then a pause represented the thesis of the unfinished foot. Thus the verse $\nu\nu\nu\ \delta'\ \epsilon\pi\acute{\iota}|\kappa\epsilon\kappa\lambda\omicron\mu\epsilon\nu|\bar{a}\ \sim\sim$ is incomplete. The lacking syllables $\sim\sim$ are represented by a pause. The signs for the pause, according to its length, are as follows:—

A pause equal to $\sim$ is denoted by $\wedge$, musically  for 		
"	"	$-$ " $\overline{\wedge}$, "  " 
"	"	$\sim\sim$ " $\overline{\wedge}$, "  " 
"	"	$--$ " $\overline{\wedge}$, " $-$ " 

II. *Rhythm*. § 11. Metre having supplied feet determined by quantity, Rhythm combines these into groups or 'sentences' determined by ictus. Thus in verse 151, $\omega\ \Delta\iota\omicron\varsigma\ \acute{\alpha}\delta\nu\epsilon\pi\epsilon\varsigma\ \phi\acute{\alpha}\tau\iota$, || $\tau\acute{\iota}\varsigma\ \pi\omicron\tau\epsilon\ \tau\acute{\alpha}\varsigma\ \pi\omicron\lambda\upsilon\chi\rho\acute{\upsilon}\varsigma\omicron\upsilon$, there are two rhythmical sentences. The first owes its rhythmical unity to the chief ictus on ω , the second to the chief ictus on $\tau\acute{\iota}\varsigma$. Such a rhythmical $\kappa\omega\lambda\omicron\nu$ or sentence almost always consists of feet equal to each other. The end of a sentence is denoted by the sign ||.

§ 12. Rhythmical *sentences* are again combined in the higher unity of the rhythmical *period*. Here the test of unity is no longer the presence of a chief ictus on one syllable, but the accurate correspondence with each other of the sentences which the period comprises. The period is seen to be such by the fact that it is neither less nor more than an artistic and symmetrical whole.

§ 13. In the choric type of lyrics, which Tragedy uses, we find, as in other Greek lyric types, the rhythmical sentence and period. Their correspondence is subordinate to that of strophe and antistrophe. Each strophe contains usually (though not necessarily) more than one rhythmical period. Each period of the strophe has its rhythmical counterpart in a period of the antistrophe. And, within each period, the rhythmical 'sentences' ($\kappa\omega\lambda\alpha$) accurately correspond with each other.

§ 14. In the choric dance which accompanied the choric song, the *antistrophe* brought the dancer back to the position from which, at the beginning of the *strophe*, he set out. Hence the necessity for strict metrical correspondence, *i.e.* for equal duration in time. When any part of a choric song is non-antistrophic, this means that, while that part was being sung, the dancers stood still. A non-antistrophic element could be admitted in any one of three forms: viz. (1) as a verse prefixed to the first strophe—a ‘*proode*’ or *prelude*, τὸ προῳδικόν, ἡ προῳδός, denoted by πρ.: (2) as a verse inserted between strophe and antistrophe—a ‘*mesode*’ or *interlude*, τὸ μεσῳδικόν, ἡ μεσῳδός: (3) as a verse following the last antistrophe—an ‘*epode*’ or *postlude*, τὸ ἐπῳδικόν, ἡ ἐπῳδός¹.

During the pause at the end of a verse in a choric ode of Tragedy, the dance and song momentarily ceased; but instrumental music probably filled the brief interval. Such pauses correspond no less exactly than the other rhythmical divisions.

We will now see how these principles are exemplified in the lyrics of the *Oedipus Tyrannus*.

I. Parodos, vv. 151—215.

FIRST STROPHE.

(I., II., denote the *First* and *Second Rhythmical Periods*. The sign || marks the end of a *Rhythmical Sentence*;] marks that of a *Period*.)

- I. 1. ω δῖος | ἀδνεπ | ἐς φατι || τις ποτε | τας πολυ | χρυσου ||
 2. πυ : θωνος | ἀγλα | ας ἐβ | ας ᾶ ||
 3. θηβας | ἐκτεταμ | αἰ φοβερ || αν φρενα | δειματι | παλλων ||
 4. ι : ηιε | δαλιε | παι | αν ᾶ]
- II. 1. αμφι σοι | αἷζομεν | ος τι μοι | η νεον || η περι | τελλομεν | αἰς ωρ | αἰς παλιν ||
 2. ἐξανυσ | εἰς χρεος | εἶπε μοι | ω χρυσε || ας τεκνον | ἐλπιδος | αμβροτε | φαμα]

¹ Distinguish the masc. ὁ ἐπῳδός, a refrain, esp. the epodic distichon as used by Archilochus and Horace.

I. *First Period*: 4 verses. Metre, *dactylic*. Verse 1. The comma after — in the 3rd foot denotes caesura. Verse 2. The dots : after πν show that it is the *anacrusis*: see § 8. The sign — means that the long syllable here has the time-value of — or a $\frac{3}{2}$ note, so that θωνος = a dactyl, — — —: see § 2. This verse forms a rhythmical sentence of 3 dactyls, a dactylic tri-pody. It is known as a ‘Doric sentence,’ because characteristic of Doric melodies: Pind. *Ol.* 8. 27 κίονα | δαίμονι | αν — ||: *ib.* 40 εἰς δ’ ἐσόρ | ουσε βο | άσαι ||. The sign — marks a *pause* equal to — —: see § 10. Verse 3. — shows that — represents, by contraction, — —. Verse 4. παῖ has the time-value of a whole dactyl — — —, or $\frac{1}{4}$ note: this is therefore a case of *syncope*, see § 4. When syncope occurs thus in the *penultimate* measure of a rhythmical sentence or of a verse, it imparts to it a melancholy cadence: and such is called a ‘*falling*’ sentence or verse.

Now count the sentences marked off by ||. In v. 1, we have 2 sentences of 3 feet each; 3, 3. In v. 2 one sentence of 4 feet; 4. In v. 3, the same as in v. 1. In v. 4, the same as in v. 2. The series thus is . 3 3 . 4 . 3 3 . 4. This determines the *form* of the entire *Rhythmical Period*, which is called the *palinodic*: meaning that a group of rhythmical sentences *recurs once, in the same order*.

II. *Second Period*: 2 verses. Metre, still *dactylic*. Verse 1.

The last foot, αῖς παλιν, is a true dactyl (not a ‘cyclic,’ see § 7); it is not contracted into — —; and it *closes a rhythmical sentence*. Now, when this happens, it is a rule that the immediately preceding foot should be also an *uncontracted* dactyl. Why do not

αῖς ωρ, ας ατ, break this rule? Because, in singing, two $\frac{1}{8}$ notes, , instead of one $\frac{1}{4}$ note, , were given to the syllable ωρ,

and likewise to ατ. This is expressed by writing  ωρ, and not merely ωρ.

In v. 1 we have two rhythmical sentences of 4 feet each: 4, 4. In v. 2, the same. The series, then, is . 4 4 . 4 4 ., and the form of the *Rhythmical Period* is again *palinodic*.

SECOND STROPHE.

- I. 1. ω : ποποι αν | αριθμα | γαρ φερ | ω Λ ||
 2. πη : ματα νοσ | ει δε | μοι προ | πας Λ ||
 3. στολος : ουδ ενι | φροντιδος | εγχ | ος Λ ||

- II. 1. ω τις α | λεξεται | ουτε γαρ | εκγονα ||
 $\geq$ — — — — —
 2. κλυτ : ας χθονος | αυξεται | ουτε τοκ | οισιν ||
 $\sim$ — — — — —
 3. ι : η ι | ων καματ | ων ανεχ || ουσι γυν | αικ | ες $\overline{\Lambda}$ ||
 $\sim$ — — — — —
 4. αλλ : ον δ αν | αλλ | ω προσιδ || οισ απερ | ευπτερον | ορνιν ||
 $\sim$ — — — — —
 5. κρεισσον α | μαιμακετ | ου πυρος | ορμενον ||
 $\sim$ — — — — —
 6. ακτ : αν προς | εσπερ | ου | θεου $\overline{\Lambda}$ ||

I. *First Period*: 3 verses. The metrical basis of the rhythm is the *choree* (or 'trochee,' --), for which the *cyclic* dactyl (—), see § 7) and tribrach (—) can be substituted. The rhythm itself is *logaoedic*¹. When chorees are arranged in ordinary *choreic* rhythm, the ictus of arsis is to that of thesis as 3 to 1 ($\dot{\sim}$) : when in *logaoedic*, as 3 to 2 ($\dot{\sim} \dot{\sim}$). The latter has a lighter and livelier effect.

Verses 1, 2, 3 contain each one rhythmical sentence of 4 feet; the series is therefore .4.4.4. When *two* rhythmical sentences of equal length correspond to each other, they form a 'stichic' period (στίχος, a line or verse); when, as here, *more than two*, they form a *repeated stichic period*.

II. *Second Period*: 6 verses. Metre, *dactylic*. Series : .4.4.33.33.4.4. As the groups are repeated in *reversed* order (unlike the 1st period of Strophe I.), the period is called a *palinodic-antithetic* period.

THIRD STROPHE.

- I. 1. αρ : εα τε | τον | μαλερον | ος || νυν α | χαλκος | ασπιδ | ων Λ ||
 $\sim$ — — — — —
 2. φλεγ : ει με | περιβο | ατος | αντι | ας | ων Λ ||
 $\sim$ — — — — —
 3. παλ : ισσυτ | ον δραμ | ημα | νωτισ | αι πατρ | ας Λ ||
 $\sim$ — — — — —
 4. επ : ουρον | ειτ | ες μεγ | αν || θαλαμον | αμφι | τριτ | ας Λ ||

¹ The name λογαοειδικός, 'prose-verse,' meant simply that, owing to the apparently lawless interchange of measures (—, —, —, —, —, —) in this rhythm, the old metrists looked upon it as something intermediate between prose and verse. It should be borne in mind that the essential difference between choreic and logaoedic rhythm is that of *ictus*, as stated above.

- II. I. $\begin{array}{ccccccc} \text{ειτ} & : & \text{ες} & \text{τον} & \text{απ} & | & \text{οξενον} & | & \text{ορμ} & | & \text{ον} & || & \text{θρηκι} & | & \text{ον} & \text{κλυδ} & | & \text{ων} & | & \text{α} & \wedge & || \end{array}$
2. $\begin{array}{ccccccc} \text{τελ} & : & \text{ειν} & \text{γαρ} & | & \text{ει} & \text{τι} & | & \text{νυξ} & \text{αφ} & | & \eta & || & \text{τουτ} & \text{επ} & | & \text{ημαρ} & | & \text{ερχετ} & | & \text{αι} & \wedge & || \end{array}$
3. $\begin{array}{ccccccc} \text{τον} & : & \omega & | & \text{ταν} & | & \text{πυρφορ} & | & \text{ων} & || & \text{αστραπ} & | & \text{αν} & \text{κρατ} & | & \eta & \text{νεμ} & | & \text{ων} & \wedge & || \end{array}$
4. $\begin{array}{ccccccc} \omega & : & \xi\epsilon\upsilon & \text{πατ} & | & \epsilon\rho & \text{υπο} & | & \sigma\omega & \text{φθισ} & | & \text{ον} & \text{κερ} & | & \text{αυν} & | & \omega & \wedge & || \end{array}$

I. *First Period*: 4 verses. Metre, *choreic*. Series: .44.6.6.44. A palinodic-antithetic period.

II. *Second Period*: 4 verses. Metre, *choreic*. Series: .44.44.44.6 (6=ἐπωδικόν). To verse 4 nothing corresponds: i.e. it is an epode (§ 14), during the singing of which the dancers stood still. Since the group of sentences recurs in the same order more than once, the period is (not merely palinodic, but) a repeated palinodic period, with 'epode' or postlude.

II. First Stasimon, vv. 463—512.

FIRST STROPHE.

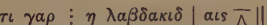
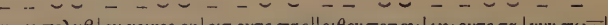
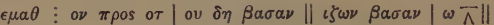
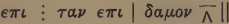
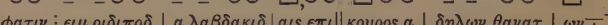
- I. I. $\begin{array}{ccccccc} \text{τις} & : & \text{οντιν} & | & \alpha & | & \text{θεσπιεπ} & | & \text{εια} & || & \text{δελφισ} & | & \text{ειπε} & | & \text{πετρ} & | & \alpha & \wedge & || \end{array}$
2. $\begin{array}{ccccccc} \text{αρρητ} & | & \text{αρρητ} & | & \text{ων} & \text{τελε} & | & \text{σαντα} & || & \text{φοινη} & | & \text{αισι} & | & \text{χερσ} & | & \omega & \wedge & || \end{array}$
- II. I. $\begin{array}{ccccccc} \omega\rho & : & \alpha & \text{νιν} & \alpha & | & \text{ελλαδ} & | & \text{ων} & \wedge & || \end{array}$
2. $\begin{array}{ccccccc} \text{ιππ} & : & \text{ων} & \text{σθεναρ} & | & \omega\text{τερ} & | & \text{ον} & \wedge & || \end{array}$
3. $\begin{array}{ccccccc} \text{φυγ} & : & \alpha & \text{ποδα} & | & \text{νωμ} & | & \text{αν} & \wedge & || \end{array}$
- II. I. $\begin{array}{ccccccc} \omega & & \text{εροπλ} & : & \text{ος} & \text{γαρ} & \text{επ} & | & \text{αυτον} & \text{επ} & | & \text{ενθρωσκ} & | & \text{ει} & \wedge & || \end{array}$
2. $\begin{array}{ccccccc} \omega & & \text{πυρι} & : & \text{και} & \text{στεροπ} & | & \text{αις} & \text{ο} & \text{δι} & | & \text{ος} & \text{γενετ} & | & \text{ας} & \wedge & || \end{array}$
3. $\begin{array}{ccccccc} & & \text{δειν} & : & \text{αι} & \text{δ} & \text{αμ} & \text{επ} & | & \text{ονται} & | & \text{κηρες} & | & \text{αναπλακ} & | & \eta\tau & | & \text{οι} & \wedge & || \end{array}$

I. *First Period*: 2 verses. Rhythm, *logaoedic*, based on the choree. Series: .44.44. A palinodic period.

II. *Second Period*: 3 verses. Rhythm, the same. Series : .3.3.3. A repeated stichic period.

III. *Third Period*: 3 verses. Rhythm, the same. Series : .4.4.6 (6=ἐπωδικόν). A stichic period with postlude. See Parod. Str. III. Per. II. In v. 2, ω written over γενετ (see § 9) means that the time-value of the two syllables was here  : i.e. *os γενετ* was not a true cyclic dactyl, = , but = . In the antistrophe the corresponding νοσφιζ is  for .

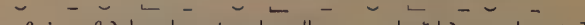
SECOND STROPHE.

- I. 1.  δεινα μεν ουν | δεινα ταρασσ || ει σοφος οι | ωνοθετας ||
 2.  ουτε δοκουντ | ουτ αποφασκ || ονθ οτι λεξ | ω δ απορω ||
- II. 1.  πετομ : αι δ ελπισιν | ουτ ενθαδ ορ || ων ουτ οπισ | ω  ||
 2.  τι γαρ : η λαβδακιδ | αις  ||
 3.  η τω πολυβ | ου νεικος εκ | ειτ ουτε παρ || οιθεν ποτε εγ | ωγ ουτε τα | νυν πω  ||
 4.  εμαθ : ον προς οτ | ου δη βασαν || ιζων βασαν | ω  ||
 5.  επι : ταν επι | δαμον  ||
 6.  φατιν : ειμ οιδιποδ | α λαβδακιδ | αις επι || κουρος α | δηλων θανατ | ων  ||

I. *First Period*: 2 verses. Metre, *choriambic* (---). This measure suits passionate despair or indignation: here it expresses the feeling with which the Chorus hear the charge against their king. Series : .2.2.2.2. Palinodic period.

II. *Second Period*: 6 verses. Metre, *ionic* (---), an animated, but less excited, measure than the preceding choriambic. Series : .2.2.2.3.3.2.2.2.3.3. Palinodic period.

III. First Kommos, vv. 649—697.

- I.  πιθ : ου θελ | ησ | ας φρον | ησ || ας τ αν | αξ | λισσομ | αι  ||
 [Here follows an iambic dimeter.]
- II.  τον : ουτε | πριν | νηπι | ον || νυν τ εν | ορκ || ω μεγ | αν κατ | αιδεσ | αι  ||
 [Here follows an iambic trimeter.]

- III. 1. $\tau\omicron\nu\grave{\nu} : \epsilon\nu\alpha\gamma\eta\ \phi\iota\lambda\grave{\iota} | \omicron\nu\ \mu\eta\grave{\iota} || \pi\omicron\tau\ \epsilon\nu\ \alpha\iota\ \tau\iota\grave{\iota} | \alpha\ \Lambda\ ||$
 $\geq$
 2. $\sigma\upsilon\nu : \alpha\phi\alpha\nu\epsilon\iota\ \lambda\omicron\gamma\grave{\iota} | \omega\ \sigma\ \alpha\grave{\iota} || \tau\iota\mu\omicron\nu\ \beta\alpha\lambda\grave{\iota} | \epsilon\iota\nu\ \Lambda\ ||$

[Here follow two iambic trimeters.]

- IV. 1. $\geq$
 $\omicron\nu : \tau\omicron\nu\grave{\nu} | \pi\alpha\nu\tau\grave{\iota} | \omega\nu\ \theta\epsilon\grave{\iota} | \omega\nu\ \theta\epsilon\grave{\iota} | \omicron\nu\ \pi\rho\omicron\mu\grave{\iota} | \omicron\nu\ \Lambda\ ||$
 $\sim$
 2. $\alpha\lambda\iota | \omicron\nu\ \epsilon\pi\epsilon\iota | \alpha\theta\epsilon\omicron\varsigma | \alpha\phi\iota\lambda\omicron\varsigma | \omicron\ \tau\iota\ \pi\upsilon\mu\grave{\iota} | \alpha\ \tau\omicron\nu\ \Lambda\ ||$
 $\sim$
 3. $\omicron\lambda : \omicron\iota\mu\alpha\nu\ \phi\rho\omicron\nu\grave{\iota} | \eta\sigma\iota\nu\ \epsilon\iota | \tau\alpha\nu\delta\ \epsilon\chi\omega\grave{\iota} ||$
 $\sim$
 4. $\alpha\lambda\lambda : \alpha\ \mu\omicron\iota\ \delta\upsilon\sigma\grave{\iota} | \mu\omicron\rho\omega\ \gamma\alpha | \phi\theta\iota\nu\omicron\upsilon\sigma\alpha\grave{\iota} ||$
 $\geq$
 5. $\tau\rho\upsilon\chi : \epsilon\iota | \psi\upsilon\chi\grave{\iota} | \alpha\nu\ \tau\alpha\ \delta\grave{\iota} | \epsilon\iota\ \kappa\alpha\kappa\grave{\iota} | \omicron\iota\varsigma\ \kappa\alpha\kappa\grave{\iota} | \alpha\ ||$
 $\sim$
 6. $\pi\rho\omicron\sigma : \alpha\psi\grave{\iota} | \epsilon\iota | \tau\omicron\iota\varsigma\ \pi\alpha\lambda\grave{\iota} | \alpha\iota\ \tau\alpha | \pi\rho\omicron\varsigma | \sigma\phi\omega\nu\ \Lambda\ ||$

I. *First Period*: 1 verse, *choreic*. Form of period: .44. A stichic period.

II. *Second Period*: 1 verse, *choreic*. The rhythmical sentence of 2 feet || $\nu\nu\nu\ \tau\ \epsilon\nu\ \omicron\rho\kappa$ || which has nothing to correspond with it, and stands between the other 2 sentences, is a $\mu\epsilon\sigma\omega\delta\acute{o}\varsigma$ or interlude. Series: .424. A stichic mesodic period consisting of 1 verse.

III. *Third Period*: 2 verses, each containing 2 *dochmiac* sentences; *i.e.* sentences in which are interchanged measures of unequal length: viz. the bacchius --- or --- (with anacrusis), and shortened choree, - Λ . *Dochmius* = $\pi\omicron\upsilon\delta\ \delta\acute{o}\chi\mu\iota\omicron\varsigma$, 'oblique' foot. The period is palinodic.

IV. *Fourth Period*: 6 verses. Series: .6.6.3.3.6.6. In 3, 4, the metrical basis is the *pæon*, here in its primary form, the 'amphimacer' or 'cretic', -~- , combined with another measure of the same time-value ($\frac{5}{8}$), the bacchius (~--- or ---~).

As only single sentences (not whole groups) are repeated, the period is not palinodic. The period is simply an *antithetic period*; the sentences corresponding in an *inverted* order.

IV. Second Stasimon, vv. 863—910.

FIRST STROPHE.

- I. $\begin{array}{cccccccccccccccc} \text{ει} & \text{μοι} & \text{ξυν} & | & \text{ει} & \text{η} & \text{φερ} & | & \text{οντι} & || & \text{μοιρα} & \text{ταν} & \text{ευ} & || & \text{σεπτον} & | & \text{αγνει} & | & \text{αν} & \text{λογ} & | & \text{ων} & \Lambda & || \end{array}$
- II. 1. $\begin{array}{cccccccccccc} \text{εργ} & : & \text{ων} & \text{τε} & | & \text{παντων} & | & \text{ων} & \text{νομ} & | & \text{οι} & \text{προ} & | & \text{κειντ} & | & \text{αι} & \Lambda & || \end{array}$
2. $\begin{array}{cccccccc} \text{υψ} & : & \text{ιποδες} & | & \text{ουρανι} & | & \text{αν} & \Lambda & || \end{array}$
3. $\begin{array}{cccccccccccc} \text{δι} & : & \text{αιθερα} & | & \text{τεκνωθ} & | & \text{εντες} & | & \text{ων} & \text{ο} & | & \text{λυμπ} & | & \text{ος} & \Lambda & || \end{array}$
- III. 1. $\begin{array}{cccccccccccccccc} \text{πα} & : & \text{τηρ} & \text{μονος} & | & \text{ουδε} & | & \text{νιν} & \text{θνα} & | & \text{τα} & \text{φυσις} & | & \text{ανερ} & | & \text{ων} & \Lambda & || \end{array}$
2. $\begin{array}{cccccccccccccccc} \text{ε} & : & \text{τικτεν} & | & \text{ουδε} & | & \text{μη} & \text{ποτε} & | & \text{λαθ} & || & \text{α} & \text{κατα} & | & \text{κοιμ} & | & \text{ασ} & | & \text{η} & \Lambda & || \end{array}$
3. $\begin{array}{cccccccccccccccc} \text{μεγας} & : & \text{εν} & \text{τουτ} & | & \text{οις} & \text{θεος} & | & \text{ουδε} & | & \text{γηρ} & | & \text{ασκ} & | & \text{ει} & \Lambda & || \end{array}$

I. *First Period*: 1 verse. Rhythm, *logaoedic*. Two sentences of 4 feet each are separated by a *mesode* of 2 feet ($||\text{μοιρα} | \text{ταν ευ}||$). Series: .4 2 4. A stichic mesodic period.

II. *Second Period*: 3 verses. Rhythm, the same. Verse 2 is a *mesode* of 3 feet. Series: .6.3.6. A mesodic stichic period.

III. *Third Period*: 3 verses. Rhythm, the same. Series: .6.4 4.6. An antithetic period.

SECOND STROPHE.

- I. 1. $\begin{array}{cccccccc} \text{ει} & \text{δε} & | & \text{τις} & \text{υπερ} & | & \text{οπτα} & | & \text{χερσιν} & || \end{array}$
2. $\begin{array}{cccccccc} \text{η} & \text{λογ} & | & \text{ω} & \text{πορ} & | & \text{ευετ} & | & \text{αι} & \Lambda & || \end{array}$
3. $\begin{array}{cccccccc} \text{δικ} & : & \text{ας} & \text{αφοβ} & | & \text{ητος} & | & \text{ου} & | & \text{δε} & \Lambda & || \end{array}$
4. $\begin{array}{cccccccc} \text{δαιμον} & | & \text{ων} & \text{εδ} & | & \text{η} & \text{σεβ} & | & \text{ων} & \Lambda & || \end{array}$
5. $\begin{array}{cccccccc} \text{κακ} & : & \text{α} & \text{νιν} & \text{ελ} & | & \text{οιτο} & | & \text{μοιρ} & | & \text{α} & \Lambda & || \end{array}$
6. $\begin{array}{cccccccc} \text{δυσποτμ} & | & \text{ου} & \text{χαρ} & | & \text{ιν} & \text{χλιδ} & | & \text{ας} & \Lambda & || \end{array}$

II. 1. $\overset{\sim}{\epsilon\iota} : \overset{-}{\mu\eta} \overset{\sim}{\tau\omicron} | \overset{-}{\kappa\epsilon\rho\delta\omicron\varsigma} | \overset{-}{\kappa\epsilon\rho\delta\alpha\nu} | \overset{-}{\epsilon\iota} \overset{-}{\delta\iota\kappa} | \overset{-}{\alpha\iota} | \overset{-}{\omega\varsigma} \Lambda ||$

2. $\overset{\sim}{\kappa\alpha\iota} : \overset{-}{\tau\omega\nu} \overset{\sim}{\alpha} | \overset{-}{\sigma\epsilon\pi\tau\omega\nu} | \overset{-}{\epsilon\rho\xi\epsilon\tau} | \overset{-}{\alpha\iota} \Lambda ||$

3. $\overset{\sim}{\eta} : \overset{-}{\tau\omega\nu} \overset{\sim}{\alpha} | \overset{-}{\theta\iota\kappa\tau\omega\nu} | \overset{-}{\theta\iota\xi\epsilon\tau} | \overset{-}{\alpha\iota} \overset{-}{\mu\alpha\tau} | \overset{-}{\alpha\zeta} | \overset{-}{\omega\nu} \Lambda ||$

III. 1. $\overset{\sim}{\tau\iota\varsigma} : \overset{-}{\epsilon\tau\iota} \overset{\sim}{\pi\omicron\tau} | \overset{-}{\epsilon\nu} | \overset{-}{\tau\omicron\iota\sigma\delta} \overset{\sim}{\alpha\nu} | \overset{-}{\eta\rho} \overset{-}{\theta\epsilon} | \overset{-}{\omega\nu} \overset{-}{\beta\epsilon\lambda} | \overset{-}{\eta} \Lambda ||$

2. $\overset{-}{\epsilon\nu\xi\epsilon\tau} | \overset{-}{\alpha\iota} \overset{\sim}{\psi\nu\chi} | \overset{-}{\alpha\varsigma} \overset{\sim}{\alpha\mu} | \overset{-}{\nu\nu\epsilon\iota\nu} ||$

3. $\overset{-}{\epsilon\iota} \overset{\sim}{\gamma\alpha\rho} | \overset{-}{\alpha\iota} \overset{\sim}{\tau\omicron\iota} | \overset{-}{\alpha\iota\delta\epsilon} | \overset{-}{\pi\rho\alpha\xi\epsilon\iota\varsigma} | \overset{-}{\tau\iota\mu\iota} | \overset{-}{\alpha\iota} \Lambda ||$

4. $\overset{-}{\tau\iota} : \overset{-}{\delta\epsilon\iota} \overset{\sim}{\mu\epsilon} \overset{-}{\chi\omicron\rho} | \overset{-}{\epsilon\nu\epsilon\iota\nu} ||$

I. *First Period*: 3 groups of 2 verses each. Rhythm, *logaoedic*. Series: .4.4.4.4.4.4. A repeated palinodic period.

II. *Second Period*: 3 verses. Rhythm, the same. Series: .6.4.6. Verse 2 is a mesode. A stichic mesodic period.

III. *Third Period*: 4 verses. Rhythm, the same. Verse 1 is a mesode: v. 4 is an epode. Series: .6.4.6.2 (2=ε'π.). Stichic mesodic period, with postlude.

V. Third Stasimon (properly a Hyporcheme¹), vv. 1086—1109.

I. 1. $\overset{\sim}{\epsilon\iota\pi\epsilon\rho} \overset{\sim}{\epsilon\gamma} | \overset{-}{\omega} | \overset{-}{\mu\alpha\nu\tau\iota\varsigma} | \overset{-}{\epsilon\iota\mu\iota} || \overset{-}{\kappa\alpha\iota} \overset{-}{\kappa\alpha\tau} | \overset{-}{\gamma\nu\omega\mu} | \overset{\sim}{\alpha\nu} \overset{-}{\iota\delta\rho} | \overset{-}{\iota\varsigma} \Lambda ||$

2. $\overset{-}{\omicron\nu} \overset{-}{\tau\omicron\nu} \overset{-}{\omicron} | \overset{-}{\lambda\nu\mu\pi\omicron\nu} \overset{-}{\alpha} | \overset{-}{\pi\epsilon\iota\rho\omega\nu} | \overset{-}{\omega} \overset{-}{\kappa\iota\theta} | \overset{-}{\alpha\iota\rho} | \overset{-}{\omega\nu} \Lambda ||$

3. $\overset{-}{\omicron\upsilon\kappa} \overset{-}{\epsilon\sigma} | \overset{-}{\epsilon\iota} \overset{\sim}{\tau\alpha\nu} | \overset{-}{\alpha\nu\rho\iota} | \overset{-}{\omicron\nu} || \overset{-}{\pi\alpha\nu\sigma\epsilon\lambda} | \overset{-}{\eta\nu\omicron\nu} | \overset{-}{\mu\eta} \overset{-}{\omicron\nu} \overset{-}{\sigma\epsilon} | \overset{-}{\gamma\epsilon} \Lambda ||$

¹ ὑπόρχημα, 'a dance-song,' merely denotes a melody of livelier movement than the ordinary στάσιμα of the tragic Chorus, and is here expressive of delight.

- II. 1. $\sim \quad \sim \quad - \quad \geq \quad - \sim \quad -$
 και πατρι | ω ταν | οιδιπ | ουν Λ ||
2. $- \quad \sim \quad - \quad \geq \quad - \sim \quad - \quad \geq$
 και τροφ | ον και | ματερ | αυξειν ||
3. $- \quad \sim \quad - \geq \quad - \quad \sim \quad - \quad \geq \quad \sim \quad \sim \quad \sim \quad \sim \quad - \quad \sim \quad - \quad \sim$
 και χορ | ευεσθ | αι προς | ημων || ως επι | ηρα φερ | οντα || τοις εμ |
 οις τυρ | ανν | οις Λ ||
4. $\geq \quad \sim \sim \quad - \sim \quad \sim \quad -$
 ι : ηι ε | φοιβε | σοι | δε Λ ||
5. $- \quad \sim \quad \sim \quad \sim \quad -$
 ταντ αρ | εστ | ει | η Λ ||

I. *First Period*: 3 verses. Rhythm, *logaoedic*. If in the first sentence of v. 3 we adopt for the antistrophe Arndt's conjecture, $\eta \sigma\acute{\epsilon} \gamma' \epsilon\upsilon\nu\acute{\alpha}\tau\epsilon\iota\rho\acute{\alpha} \tau\iota\varsigma$, then verses 1 and 3 have each 2 sentences of 4 feet, and verse 3 has 1 of 6 feet; *i.e.* .44.6.44. A palinodic period, with mesode. If, on the other hand, we should hold that $\eta \sigma\acute{\epsilon} \gamma\acute{\epsilon} \tau\iota\varsigma \theta\upsilon\gamma\acute{\alpha}\tau\eta\rho$ represents the true *metre* (being corrupted from $\eta \sigma\acute{\epsilon} \gamma' \epsilon\phi\upsilon\sigma\epsilon \pi\alpha\tau\acute{\eta}\rho$), and that $\omicron\upsilon\kappa \epsilon\sigma\epsilon\iota \tau\grave{\alpha}\nu \alpha\upsilon\rho\iota\omicron\nu$ should be amended to $\tau\grave{\alpha}\nu \epsilon\pi\iota\omicron\upsilon\sigma\alpha\nu \epsilon\sigma\epsilon\iota$, the rhythmical correspondence of sentences would be different. The rhythmical division of verses 1 and 3 would then be:—

2. $\sim \quad \sim \quad \sim \quad \sim \quad \sim \quad \sim \quad - \quad \sim \quad \sim \quad \sim \quad \sim \quad -$
 ου τον ο | λυμπον α | πειρ | ων || ω κιθ | αιρ | ων | ταν Λ ||
3. $\omega \quad \sim \quad \sim \quad \sim \quad - \quad \sim \quad - \geq \quad - \quad \sim \quad \sim \quad -$
 επι : ουσαν εσ | ει | πανσελ | ηνον | μη ου σε | γε Λ ||

and v. 3 would be an epode, the form being: .44.44.6 (6=επ.). A palinodic period, with postlude.

II. *Second Period*: 5 verses. Rhythm, the same. Verses 1, 2, 4, 5 have each one sentence of 4 feet: v. 3 has 3 sentences, the first and third of 4 feet each, the second of 3 (the words $\acute{\omega}\varsigma \epsilon\pi\grave{\iota} \eta\epsilon\rho\alpha \phi\acute{\epsilon}\rho\omicron\nu\tau\alpha$). Series: .4.4.4.3.4.4.4.

Here, single sentences correspond in an *inverted* order, while the middle sentence of v. 3 has nothing corresponding to it, but forms a mesode or interlude. This is therefore a *mesodic period*. We need not add 'antithetic,' because, where more than two *single sentences* (and not groups) are arranged about a mesode, their arrangement is *normally* inverted.

VI. Fourth Stasimon, vv. 1186—1222.

FIRST STROPHE

(forming a single period).

1. ι | ω γενε | αι βροτ | ων Λ ||
 2. ως υμ | ας ισα | και το | μη || δειν ξωσ | ας εναρ | ιθμ | ω Λ ||
 3. τις | γαρ τις αν | ηρ πλε | ον Λ ||
 4. τας ευ | δαιμονι | ας φερ | ει Λ ||
 5. η τοσ | ουτον οσ | ον δοκ | ειν Λ ||
 6. και δοξ | αντ απο | κλιν | αι Λ ||
 7. τον : σον | τοι παρα | δειγμ εχ | ων Λ ||
 8. τον : σον | δαιμονα | τον σον | ω || τλαμον | οιδιποδ | α βροτ | ων Λ ||
 9. ουδ | εν μακαρ | ιξ | ω Λ ||

Rhythm, *logaoedic*. Verse 1 contains 1 sentence of 4 feet: v. 2, 2 of 4 feet each: v. 3, 1 of 4 feet; to which answer respectively vv. 7, 8, 9. Verses 4, 5, 6 also contain each 1 sentence of 4 feet, v. 4 answering to v. 6, and v. 5 forming a mesode. The series .4.44.4., 4.4.4., 4.44.4. thus forms the period. Since the whole group, consisting of vv. 1, 2, 3, recurs once, the period is *palinodic*; since the sentences formed by vv. 4 and 6 are grouped about the interlude formed by v. 5, it is also *mesodic*.

SECOND STROPHE.

- I. 1. τα : νυν δ ακ | ου | ειν τις | αθλι | ωτερ | ος Λ ||
 2. τις : ατ | αις | αγρι | αις τις | εν πον | οις Λ ||
 3. ξυν : οικος | αλλαγ | α βι | ου Λ ||

- II. 1. $\bar{\iota} \mid \blacksquare \mid \kappa\lambda\epsilon\iota\nu\omicron\nu \mid \omicron\iota\delta\iota\pi \mid \omicron\nu \kappa\alpha\rho \mid \alpha \wedge \parallel$
 2. $\bar{\omega} \mu\epsilon\gamma \mid \alpha\varsigma \lambda\iota\mu \mid \eta\nu \wedge \parallel$
 3. $\alpha\upsilon\tau\omicron\varsigma \mid \eta\rho\kappa\epsilon\sigma \mid \epsilon\nu \wedge \parallel$
 4. $\pi\alpha\iota\delta\iota \mid \kappa\alpha\iota \pi\alpha \mid \tau\rho\iota \theta\alpha\lambda\alpha\mu \mid \eta\pi\omicron\lambda \mid \varphi \pi\epsilon\sigma \mid \epsilon\iota\nu \wedge \parallel$
- III. 1. $\pi\omega\varsigma \pi\omicron\tau\epsilon \mid \pi\omega\varsigma \pi\omicron\theta \mid \alpha\iota \pi\alpha\tau\rho \mid \omega \parallel \alpha\iota \sigma \alpha\lambda\omicron\kappa \mid \epsilon\varsigma \phi\epsilon\rho \mid \epsilon\iota\nu \tau\alpha\lambda \mid \alpha\varsigma \wedge \parallel$
 2. $\sigma\iota\gamma \epsilon\delta\nu\nu \mid \alpha \mid \theta\eta\sigma\alpha\nu \mid \epsilon\varsigma \tau\omicron\sigma \mid \omicron\nu \mid \delta\epsilon \wedge \parallel$

I. *First Period*: 3 verses. Rhythm, *choreic*. Series : .6.6.4 (4=ἐπ.). A stichic period, with postlude.

II. *Second Period*: 4 verses. Rhythm, the same. Series : .6.3.3.6. An antithetic period: see First Kommos, Per. IV.

III. *Third Period*: 2 verses. Rhythm, the same. Series : .44.6 (6=ἐπ.). A stichic period, with postlude.

VII. Second Kommos, vv. 1297—1368.

(After the anapaests of the Chorus, 1297—1306, and of Oedipus, 1307—1311, followed by one iambic trimeter of the Chorus, 1312, the strophic system of lyrics begins at 1313.)

FIRST STROPHE

(forming a single period).

1. $\bar{\iota} \mid \blacksquare \mid \sigma\kappa\omicron\tau \mid \omicron\nu \wedge \parallel$
 2. $\nu\epsilon\phi \mid \omicron\varsigma \epsilon\mu\omicron\nu \alpha\pi\omicron \mid \tau\rho\omicron\pi\omicron\nu \epsilon\pi \parallel \iota\pi\lambda\omicron\mu\epsilon\nu\omicron\nu \alpha \mid \phi\alpha\tau\omicron\nu \wedge \parallel$
 3. $\alpha \mid \delta\alpha\mu\alpha\tau\omicron\nu \tau\epsilon \mid \kappa\alpha\iota \delta\nu\sigma \parallel \omicron\upsilon\rho\iota\sigma\tau\omicron\nu \mid \omicron\nu \wedge \parallel$

[Here follow four iambic trimeters.]

Rhythm, *dochmiac*: see First Kommos, Period III. It will be seen that every dochmiac metre here is a variation of the ground-form $\sim : --- \mid - \wedge \parallel$, by substitution either of $\sim\sim$ for $-$,

or of > (an irrational syllable, *apparently* long) for ~, as in v. 3

of the antistrophe, κῆ[̂]δευῶν. Verse 1 is a dochmiac used as a *prelude* (προωδικόν), ω being prolonged to the time-value of --. Vv. 2, 3 have each 2 dochmiac sentences: i.e. . Doch (=προωδ.). Doch Doch. Doch Doch. A palinodic period, with prelude.

SECOND STROPHE.

- I. 1. α : πολλων ταδ | ην α || πολλων φιλ | οι Λ ||
 2. ο : κακα κακα τελ | ων εμ || α ταδ εμα παθ | εα Λ ||
- II. ε : παισε δ | αυτο | χειρ νιν | ουτις || αλλ εγ | ω | τλαμ | ων Λ ||
- III. 1. τι : γαρ εδει μ ορ | αν Λ ||
 2. οτ : ψ γ ορ | ωντι | μηδεν | ην ιδ | ειν γλυκ | υ Λ ||
 3. ην : ταυθ οπ | ωσπερ | και συ | φης Λ ||
 4. τι : δητ εμ | οι | βλεπτον | η || στερκτον | η προσ | η γορ | ον Λ ||
 5. ετ : εστ ακ | ου | ειν | ηδον | α φιλ | οι Λ ||
- IV. 1. απ : αγετ εκ τοπ | ιον οτ || ι ταχιστ α | με Λ ||
 2. απ : αγετ ω φιλ | οι τον || μεγ ολεθρι | ον Λ ||
 3. τον : καταρατο | τατον ετ || ι δε και θε | οισ Λ ||
 4. εχθρ : οτατον βροτ | ων Λ ||

[Here follow two iambic trimeters.]

I. *First Period*: 2 verses. Rhythm, *dochmiac*. In verse 1 of the antistrophe we have ἄγχιās: observe that if we read ἀπ' ἀγρίας, the dochmiac would have one ~ too much, and see note on v. 1350. In v. 2 of the antistrophe the MS. reading νομάδος is impossible, as the metre shows. φονον, by resolution for ~, as in the strophe, since the last syllable of a verse can be either long or short: see on Parod. Str. II. Per. I. v. 1. Metre would admit ἐλαβέ μ' or ἐλαβεν, but not, of course, ἐλυσέ μ' or ἐλυσεν.

Each verse has 2 dochmiac sentences, *i.e.* .Doch Doch. Doch Doch. A palinodic period.

II. *Second Period*: 1 verse. Rhythm, *choreic*. Two sentences, each of 4 feet: *i.e.* . 4 4. A stichic period.

III. *Third Period*: 5 verses. Rhythm, *choreic*, except in verse 1, which is a dochmiac, serving as prelude (προδικόν).

Verse 2 has 1 sentence of 6 feet: v. 3, 1 of 4 feet: v. 4, 2 of 4 feet each: v. 5, 1 of 6 feet. The first of the 2 sentences in v. 4 forms a *mesode*; which can either (as here) begin a verse, or close it, or stand within it, or form a separate verse. Series: .Doch (=προφδ.) . 6 . 4 . 4 (mesode) . 4 . 6. A mesodic period, with prelude. See Stas. III. Per. II.

IV. *Fourth Period*: 4 verses. Rhythm, *dochmiac*. Verses 1, 2, 3 have each two dochmiac sentences: v. 4 has one, which forms an epode: *i.e.* . Doch Doch . Doch Doch . Doch Doch . Doch (=ἐπ.). A repeated palinodic period, with postlude.

RELATIONS OF LYRIC FORM AND MATTER.

In the lyric parts of Tragedy, the poet was a composer, setting words to music. Words, music, and dance were together the expression of the successive feelings which the course of the drama excited in the Chorus, or typical spectator. It is obvious, then, that the choice of lyric rhythms necessarily had an ethical meaning, relative to the mood which in each case sought utterance. It is everywhere characteristic of Sophocles that he has been finely sensitive to this relation. So much, at least, moderns can see, however far they may be from adequately appreciating the more exquisite secrets of his skill. Without attempting minute detail, we may glance here at some of the chief traits in which this skill is exemplified by the lyrics of the *Oedipus Tyrannus*.

I. PARODOS. *First Strophe*. The Theban Elders are reverentially awaiting the message from Delphi, and solemnly entreating the gods for deliverance from their woes. With this mood the *dactylic* rhythm is in unison. The Greek dactylic measure was slow and solemn, the fitting utterance of lofty and earnest warning—as when oracles spoke—or, as here, of exalted faith in Heaven.

Second Strophe. Period I. The chorees, in *logaoedic* rhythm, express the lively sense of personal suffering (ἀνάριθμα γὰρ φέρω | πῆματα). Per. II. *Dactyls*, somewhat less stately

than those of the opening, again express trust in the gods who will banish the pest.

Third Strophe. *Choreic* rhythms of the strongest and most excited kind embody the fervid prayer that the Destroyer may be quelled by the Powers of light and health.

II. FIRST STASIMON. The doom has gone forth against the unknown criminal; and the prophet has said that this criminal is Oedipus. *First Strophe.* While the rhythm is *logaoedic* throughout, the fuller measures of Period I. are suited to the terrible decree of Delphi; those of Per. II. to the flight of the outlaw; those of III. to the rapid pursuit, and, finally, to the crushing might, of the Avenger.

Second Strophe. Period I. The *choriambic* rhythm—the most passionate of all, adapted to vehement indignation or despair—interprets the intensity of emotion with which the Theban nobles have heard the charge against their glorious king. Period II. Passing to their reasons for discrediting that charge, the Chorus pass at the same time from the *choriambic* rhythm to the kindred but less tumultuous *ionic*, which is here (as we have seen) most skilfully linked on to the former.

III. The FIRST KOMMOS, in its 3rd and 4th Periods, shows how *dochmiac* measures, and *paemonic* combined with *choreic*, can suit varying tones of piteous entreaty or anxious agitation; an effect which, as regards *dochmiacs*, the SECOND KOMMOS (VII) also exhibits in a still more impressive manner.

IV. In the SECOND STASIMON, *logaoedics* are the vehicle of personal reflection and devotion; the lively measures of the Hyporcheme which holds the place of THIRD STASIMON (V) speak for themselves.

VI. In the FOURTH STASIMON we have a highly-wrought example of lyric art comparable with the First Stasimon, and with the Parodos. The utter ruin of Oedipus has just been disclosed. *First Strophe.* It was a general rule that, when a verse was opened with a *syncope*, anacrusis must precede. By the *disregard* of this rule here, an extraordinary weight and solemnity are imparted to the first accent of the lament:

ι | ω γεγε | αι βροτ | ων ∧ ||. (See the musical rendering of this, Appendix, Note I, § 10, p. 205, large edition.) So, again, in the profoundly sorrowful conclusion drawn from the instance of

Oedipus, ουδ | εν μακαρ | ις | ω ∧ ||. And, since his unhappy fate

is here contemplated in its entirety, the whole strophe forms a single rhythmical period.

The *Second Strophe*—reflecting on *particular aspects* of the king's destiny—is appropriately broken up into three short periods; and the choreic rhythm is here so managed as to present a telling contrast with the logaoedic rhythm of the first strophe. The weightiest verses are those which form the conclusion.

I have but briefly indicated relations of which the reader's own ear and feeling will give him a far more vivid apprehension. There are no metrical texts in which it is more essential than in those of ancient Greece never to consider the measures from a merely mechanical point of view, but always to remember *what* the poet is saying. No one who cultivates this simple habit can fail to attain a quicker perception of the delicate sympathies which everywhere exist between the matter and the form of Greek lyrics.

ΣΟΦΟΚΛΕΟΥΣ
ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

ΤΟ ΑΙΝΙΓΜΑ ΤΗΣ ΣΦΙΓΓΟΣ.

Ἔστι δίπουν ἐπὶ γῆς καὶ τετράπουν, οὗ μία φωνή,
καὶ τρίπουν· ἀλλάσσει δὲ φυὴν μόνον ὅσος ἐπὶ γαίαν
έρπετ' ἀκινεῖται ἀνὰ τ' αἰθέρα καὶ κατὰ πόντον.
ἀλλ' ὅπότεν πλείστοισιν ἐρειδόμενον ποσὶ βαίνει,
ἐνθα τάχος γυίοισιν ἀφαιρότατον πέλει αὐτοῦ.

Athenaeus 456 B introduces his quotation of the riddle thus: Καὶ τὸ τῆς Σφιγγὸς δὲ αἶνιγμα Ἀσκληπιάδης ἐν τοῖς Τραγωδουμένοις τοιοῦτον εἶναι φησίν. Asclepiades of Tragilus in Thrace, a pupil of Isocrates, wrote (circ. 340 B.C.) a work called Τραγωδούμενα ('Subjects of Tragedy') in six books, dealing with the legendary material used by the tragic poets, and their methods of treatment. The Αἶνιγμα, in this form, is thus carried back to at least the earlier part of the fourth century B.C.

ΛΥΣΙΣ ΤΟΥ ΑΙΝΙΓΜΑΤΟΣ.

Κλυθὶ καὶ οὐκ ἐθέλουσα, κακόπτερε Μοῦσα θανόντων,
φωνῆς ἡμετέρης σὸν τέλος ἀμπλακίης.
ἄνθρωπον κατέλεξας, ὃς ἥνικα γαίαν ἐφέρει,
πρῶτον ἔφυ τετράπους νήπιος ἐκ λαγόνων·
γηραλέος δὲ πέλων τρίτατον πόδα βάκτρον ἐρείδει,
αὐχένα φορτίζων, γήραϊ καμπτόμενος.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΟΙΔΙΠΟΥΣ.

ΙΕΡΕΥΣ.

ΚΡΕΩΝ.

ΧΟΡΟΣ γερόντων Θηβαίων.

ΤΕΙΡΕΣΙΑΣ.

ΙΟΚΑΣΤΗ.

ΑΓΓΕΛΟΣ.

ΘΕΡΑΠΩΝ Λαῖον.

ΕΞΑΓΓΕΛΟΣ.

The *ικέται* in the opening scene (like the *προπομποί* at the close of the *Eumenides* of Aeschylus) would come under the general designation of a *παραχορήγημα*—which properly meant (not, of course, an ‘auxiliary chorus’ but) anything which the choragus provided *in supplement* to the ordinary requirements of a drama, and was specially applied to a fourth actor, according to Pollux 4. 110 *παραχορήγημα εἰ τέταρτος ὑποκριτής τι παραφθέγγεται*. The distribution of the parts among the three actors would be as follows:—

OEDIPUS, πρωταγωνιστής.

IOCASTA,

PRIEST OF ZEUS,

MESSENGER from the house (ἐξάγγελος),

SERVANT OF LAIUS,

} δευτεραγωνιστής.

CREON,

TEIRESIAS,

MESSENGER from Corinth (ἄγγελος),

} τριταγωνιστής.

STRUCTURE OF THE PLAY.

1. πρόλογος, verses 1—150.
2. πάροδος, 151—215.

3. ἐπεισόδιον πρῶτον, 216—462.
4. στάσιμον πρῶτον, 463—512.

5. ἐπεισόδιον δεύτερον, 513—862, with κόμμος, 649—697.
6. στάσιμον δεύτερον, 863—910.

7. ἐπεισόδιον τρίτον, 911—1085.
8. στάσιμον τρίτον, 1086—1109.

9. ἐπεισόδιον τέταρτον, 1110—1185.
10. στάσιμον τέταρτον, 1186—1222.

11. ἔξοδος, 1223—1530.

In reference to a Greek tragedy, we cannot properly speak of 'Acts'; but the *πάροδος* and the *στάσιμα* mark the conclusion of chapters in the action. The *Oedipus Tyrannus* falls into six such chapters.

The parts named above are thus defined by Aristotle (*Poet.* 12):—

1. *πρόλογος* = μέρος ὅλον τραγωδίας τὸ πρὸ χοροῦ παρόδου, 'all that part of a tragedy which precedes the parodos' (or 'entrance' of the Chorus into the orchestra).

2. *πάροδος* = ἡ πρώτη λέξις ὅλου χοροῦ, 'the first utterance of the whole Chorus.'

3. *ἐπεισόδιον* = μέρος ὅλον τραγωδίας τὸ μεταξὺ ὅλων χορικῶν μελῶν, 'all that part of a tragedy which comes between whole choric songs.'

4. *στάσιμον* = μέλος χοροῦ τὸ ἄνευ ἀναπαίστου καὶ τροχαίου, 'a song of the Chorus without anapaests or trochaics.' *στάσιμον* is 'stationary': *στάσιμον μέλος*, a song by the Chorus at its *station*—after it has taken up its place in the orchestra—as distinguished from the *πάροδος* or entrance-song.

5. *ἔξοδος* = μέρος ὅλον τραγωδίας μεθ' ὃ οὐκ ἔστι χοροῦ μέλος, 'all that part of a tragedy after which there is no song of the Chorus.'

Verses 649—697 of the second *ἐπεισόδιον* form a short *κομμός*. The Chorus are pleading with Oedipus, lyric measures being mingled with iambic trimeters. Arist. (*Poet.* 12) defines the *κομμός* as *θρήνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς*, i.e. a lamentation in which the Chorus (in the orchestra) took part with the actor on the stage. An example of the *κομμός* on a larger scale is Soph. *El.* 121—250.

ΣΟΦΟΚΛΕΟΥΣ

ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

[Scene :—Before the palace of Oedipus at Thebes. In front of the large central doors (βασιλείος θύρα) there is an altar; a smaller altar stands also near each of the two side-doors: see v. 16. Suppliants—old men, youths, and young children—are seated on the steps of the altars. They are dressed in white tunics (χιτῶνες) and cloaks (ἱμάτια),—their hair bound with white fillets. On the altars they have laid down olive-branches wreathed with fillets of wool. The PRIEST OF ZEUS, a venerable man, is alone standing, facing the central doors of the palace. These are now thrown open: followed by two attendants (πρόσπολοι), who place themselves on either side of the doors, OEDIPUS enters, in the robes of a king: for a moment he gazes silently on the groups at the altars, and then speaks.]

ΟΙΔΙΠΟΤΣ.

᾽Ω ΤΕΚΝΑ, Κάδμου τοῦ πάλαι νέα τροφή,
τίνας ποθ' ἔδρας τάσδε μοι θοάζετε

1—77 Oedipus asks why they are suppliants. The Priest of Zeus, speaking for the rest, prays him to save them, with the gods' help, from the blight and the plague. Oedipus answers that he has already sent Creon to consult Apollo at Delphi, and will do whatever the god shall bid.

1 νέα, last-born (not 'young,' for τέκνα includes the old men, v. 17), added for contrast with τοῦ πάλαι. Oedipus, — who believes himself a Corinthian (774)—marks his respect for the ancient glories of the Theban house to whose throne he has been called: see esp.

258 f. τροφή = θρέμματα (abstract for concrete): Eur. *Cycl.* 189 ἀρῶν τροφαί = ἄρνες ἐκτεθραμμένοι. Cadmus, as guardian genius of Thebes, is still τροφεύς of all who are reared in the δῶμα Καδμείων (v. 29).

■ ἔδρας. The word ἔδρα = 'posture,' here, as usu., *sitting*: when *kneeling* is meant, some qualification is added, as Eur. *Ph.* 293 γονυπετεῖς ἔδρας προσπίτνωσ', 'I supplicate thee on my knees.' The suppliants are sitting on the steps (βάθρα) of the altars, on which they have laid the κλάδοι: see 142: cp. 15 προσήμεθα, 20 θακεῖ: Aesch. *Eum.* 40 (Orestes a suppliant in the

ἱκτηρίοις κλάδοισιν ἐξεστεμμένοι;
 πόλις δ' ὁμοῦ μὲν θυμιαμάτων γέμει,
 ὁμοῦ δὲ παιάνων τε καὶ στεναγμάτων' 5
 ἄγῳ δικαίων μὴ παρ' ἀγγέλων, τέκνα,
 ἄλλων ἀκούειν αὐτὸς ὧδ' ἐλήλυθα,
 ὁ πᾶσι κλεινὸς Οἰδίπους καλούμενος.
 ἀλλ', ὦ γεραιέ, φράζ', ἐπεὶ πρέπων ἔφυσ
 πρὸ τῶνδε φωνεῖν, τίνι τρόπῳ καθέστατε, 10

Delphian temple) ἐπ' ὀμφαλῷ (on the omphalos) ἔδραν ἔχοντα προστρόπαιον... ἐλαίας θ' ὑψιγέννητον κλάδον. *θοάζετε* prob. = *θάσσετε*, 'sit,' *ἔδρας* being cognate acc. In Eur. *θοάζω* (*θοός*) always = 'to hasten' (transitive or intrans.). But Empedocles and Aesch. clearly use *θοάζω* as = *θάσσω*, the sound and form perh. suggesting the epic *θαάσσω*, *θῶκος*. See the word discussed at length in large edition, Appendix, Note 2.

3 *ἱκτηρίοις κλάδοισιν*. The suppliant carried a branch of olive or laurel (*ἱκτηρία*), round which were twined festoons of wool (*στέφη*, *στέμματα*,—which words can stand for the *ἱκτηρία* itself, *infra* 913, *II. I. 14*). He laid his branch on the altar (Eur. *Her.* 124 *βωμόν καταστέψαντες*), and left it there, if unsuccessful in his petition (Eur. *Suppl.* 259); if successful, he took it away (*ib.* 359, *infra* 143). *ἱκτ. κλ. ἐξεστεμμένοι* = *ἱκτηρίους κλάδους ἐξεστεμμένους ἔχοντες*: Xen. *Anab.* 4. 3. 28 *διηγκυλωμένους τοὺς ἀκοντιστὰς καὶ ἐπιβεβλημένους τοὺς τοξότας*, 'the javelin-throwers with javelins grasped by the thong (*ἀγκύλη*), and the archers with arrows fitted to the string.' So 19 *ἐξεστεμμένον* absol., = provided with *στέφη* (i.e. with *ἱκτηρία*: see last note).

4 *ὁμοῦ μὲν... ὁμοῦ δὲ*, 'reeks with incense, rings with prayers

for health and cries of woe.' The verbal contrast is merely between the *fumes* of incense burnt on the altars as a propitiatory offering, and the *sounds*—whether of invocations to the Healer, or of despair.

7 *ἄλλων*. Redundant, but serving to contrast *ἀγγέλων* and *αὐτός*, as if one said, 'from messengers,—at second hand.' *ὧδε* = *δεῦρο*, as often in Soph.: in *Tr.* 402 *βλέφ' ὧδε* = *βλέπε δεῦρο*.

8 *ὁ πᾶσι κλεινὸς... καλούμενος*. *πᾶσι* with *κλεινός* (cp. 40 and *Ai.* 440 *ἄτιμος Ἀργεῖοισιν ὧδ' ἀπόλλυμαι*) not with *καλούμενος*: 'called Oedipus famous in the sight of all.' The tone is Homeric (*Od.* 9. 19 *εἰμ' Ὀδυσσεύς... καὶ μὲν κλέος οὐρανὸν ἵκει*, imitated by Verg. *Aen.* 1. 378 *sum prius Aeneas fama super aethera notus*): Oedipus is a type, for the frank heroic age, of Arist.'s *μεγαλόψυχος*—ὁ *μεγάλων αὐτὸν ἀξιῶν*, ἄξιος ὦν.

9 *ἔφυσ*, which is more than *εἶ*, refers, not to appearance (*φύη*), but to the natural claim (*φύσις*) of age and office combined.

10 *πρὸ τῶνδε*, 'in front of,' and so 'on behalf of,' 'for' these = 'as their spokesman.' *τίνι τρόπῳ* with *καθέστατε* only: *δείσαντες ἢ στέρξαντες* = *εἴτε ἐδείσατέ τι, εἴτε ἐστέρξατε* (not *πότερον δείσαντες; ἢ στέρξαντες;*), 'in what mood are ye set here, whether it be one of fear or of desire?'

δείσαντες ἢ στέρξαντες; ὡς θέλοντος ἂν
ἐμοῦ προσαρκεῖν πᾶν· δυσάλητος γὰρ ἂν
εἶην τοιάνδε μὴ οὐ κατοικτίρων ἔδραν.

ΙΕΡΕΤΣ.

ἀλλ', ὦ κρατύνων Οἰδίπους χώρας ἐμῆς,
ὄρα's μὲν ἡμᾶς ἡλίκοι προσήμεθα
βωμοῖσι τοῖς σοῖς, οἱ μὲν οὐδέπω μακρὰν

15

11 **στέρξαντες**, 'having formed a desire': the aor. part., as *Ai.* 212 ἐπεὶ σε | στέρξας ἀνέχει ('is constant to the love which he hath formed for thee') and *El.* 1100 καὶ τί βουλευθεὶς πάρει; Cp. *O. C.* 1093 καὶ τὸν ἀγρευτὰν Ἀπόλλω | καὶ κασιγνήταν... | στέργων διπλᾶς ἄρωγας | μολεῖν, 'I desire': where, in such an invocation (ἰὼ... Ζεῦ, ... πόροις, κ.τ.λ.), στέργων surely cannot mean, 'I am content.' Oed. asks: 'Does this supplication mean that some new dread has seized you (δείσαντες)? Or that ye have set your hearts (στέρξαντες) on some particular boon which I can grant?'—Others render στέρξαντες 'having acquiesced.' This admits of two views. (i) 'Are ye afraid of suffering? Or have ye already learned to bear suffering?' But this seems unmeaning. He *knows* that the suffering has come, and he does not suppose that they are *resigned* to it (cp. v. 58). (ii) Prof. Kennedy connects ἢ στέρξαντες ὡς θέλοντος ἂν κ.τ.λ., i.e. are ye come... *in contentment*, as *believing* that, &c.? But (a) it appears hardly consonant with the kingly courtesy of this opening speech for Oedipus to assume that their belief in his good-will would reconcile them to their present miseries. (b) We seem to require some direct and express intimation of the king's willingness to help. (c) The rhythm seems to favour the question at στέρξαντες.—

στέξαντες, explained as 'having endured,' may be rejected as a form unknown to Attic, and as giving no suitable sense. ὡς θέλοντος ἂν (to be connected with φράξε) implies the apodosis of a conditional sentence. Grammatically, this might be either (a) εἰ δυναμην, θέλοιμι ἂν, or (b) εἰ ἡδυνάμην, ἤθελον ἂν: here, the sense fixes it to (a). ὡς, thus added to the gen. absol., expresses the *supposition* on which the agent acts. Cp. *Xen. Mem.* 2. 6. 32 ὡς οὐ προσοίσοντος (ἐμοῦ) τὰς χεῖρας, ... δίδασκε: *Id. Anab.* 1. 3. 6 ὡς ἐμοῦ ἰόντος ὅπη ἂν καὶ ὑμεῖς, οὕτω τὴν γνώμην ἔχετε: *O. T.* 145, 241: *O. C.* 1651: *Ani.* 1179: *El.* 316: *Tr.* 394: *Ai.* 281, 904: *Med.* 1311.

13 **μὴ οὐ κατοικτίρων**. An infinitive or participle which for any reason would regularly take μὴ, usually takes μὴ οὐ, if the principal verb of the sentence is negative. Here δυσάλητος = οὐκ εὐάλητος: *Dem. F. L.* § 123 (πόλεις) χαλεπαὶ λαβεῖν... μὴ οὐ χρόνῳ καὶ πολιορκίᾳ (sc. λαβόντι), where χαλεπαὶ = οὐ ῥάδιαι. μὴ οὐ κατοικτίρων is a participial protasis, = εἰ μὴ κατοικτίροισι. The Attic spelling in the 5th century B.C. was οἰκτίρω, not οἰκτεῖρω, as inscriptions show.

14 **ἀλλά**, 'nay,' or 'well,' can begin a speech even where there is no evident opposition of ideas: e.g. *Xen. Anab.* 5. 1. 35, 45: 3. 2. 33.

πτέσθαι σθένοντες, οἱ δὲ σὺν γήρᾳ βαρεῖς,
 ἱερῆς, ἐγὼ μὲν Ζηνός, οἷδε τ' ἡθέων
 λεκτοί· τὸ δ' ἄλλο φῦλον ἐξεστεμμένον
 ἀγοραῖσι θακεῖ, πρὸς τε Παλλάδος διπλοῖς 20
 ναοῖς, ἐπ' Ἴσμηνοῦ τε μαντεῖα σποδῶ.

16 βωμοῖσι τοῖς σοῖς. The altars of the προστατήριοι θεοί in front of the palace, including that of Apollo Λύκειος (919). οὐδέπω... σθένοντες, 'too tender for far flights.' So Andromache to her child—νεοσσοῦς ὡσεὶ πτέρυγας εἰσπίτνων ἐμάς Eur. *Tro.* 746. The proper Attic form of the aor. of πέτομαι was ἐπτόμην, 'which alone was used in prose and Comedy, though forms from ἐπτάμην sometimes occur in Tragedy.

17 σὺν γήρᾳ βαρεῖς = βαρεῖς ὡς γήρᾳ συνόντες. O. C. 1663 σὺν νόσοις | ἀλγεινός: Verg. *Aen.* 6. 359 *madida cum veste gravatam*; *ib.* 4. 441 *validam cum robore quercum*; *ib.* 5. 179 *madidaque fluens in veste Menoetes*.

18 ἐγὼ μὲν. The answering clause, οἱ δὲ ἄλλων θεῶν, must be supplied mentally. It is slightly different when μὲν, used alone, emphasizes the personal pronoun, as in ἐγὼ μὲν οὐκ οἶδα Xen. *Cyr.* I. 4. 12. ἡθέων, unmarried youths: *Il.* 18. 593 ἡῖθεοι καὶ παρθένοι: Eur. *Ph.* 944 Αἰμόνος... γάμοι | ἀφαγὰς ἀπείργονσ'· οὐ γάρ ἐστιν ἡθεος.

19 ἐξεστεμμένον, 'with wreathed branches': see on 3.

20 ἀγοραῖσι, local dative; cp. 1266, 1451: *El.* 174 ἔτι μέγας οὐρανῷ Ζεὺς: *ib.* 244 ὁ μὲν θανὼν γὰρ τε καὶ οὐδὲν ὢν ('buried and extinct'): *ib.* 313 νῦν δ' ἀγροῖσι τυγχάνει. So in prose of *τοῦτοις*, as Ἀθήνησι, Θήβησι: Ὀλυμπίασι καὶ Δελφοῖς, Thuc. I. 143. Thompson, *Synt.* § 124 B.

Thebes was divided from N. to S. into two parts by the torrent

called Strophia. The W. part, between the Strophia and the Dirce, was the upper town or Cadmeia: the E. part, between the Strophia and the Ismenus, was ἡ κάτω πόλις. The name Καδμεία was given especially to the S. eminence of the upper town, the acropolis. (1) One of the ἀγοραῖ meant here was on a hill to the N. of the acropolis, and was the ἀγορὰ Καδμείας. (2) The other was in the lower town. It was a Thessalian custom to have two ἀγοραῖ,—one, ἐλευθέρα, from which everything βάνανσον was excluded.

πρὸς τε Παλλάδος ναοῖς. Not 'both at the two temples,' &c., as if this explained ἀγοραῖσι, but 'and,' &c., for the ἀγοραῖ would have their own altars of the ἀγοραῖοι θεοί, as of Artemis (161). One of the διπλοὶ ναοὶ may be that of Παλλὰς Ὀγκα, near the Ὀγκαία πύλη on the W. side of Thebes (πύλας | Ὀγκας Ἀθάνας Aesch. *Theb.* 487, Ὀγκα Παλλὰς *ib.* 501), whose statue and altar ἐν ὑπαίθρῳ Paus. mentions. The other temple may be that of Athene Καδμεία or of Athene Ἴσμηνία—both mentioned by the schol., but not by Paus. It was enough for Soph. that his Athenian hearers would think of the Erechtheum and the Parthenon—the shrines of the Polias and the Parthenos—above them on the acropolis.

21 ἐπ' Ἴσμ. μ. σποδῶ, 'where Ismenus gives answer by fire.' 'The oracular ashes of Ismenus' = the altar in the temple of Apollo Ἴσμήνιος, where divination by burnt

πόλις γάρ, ὥσπερ καὐτὸς εἰσοράς, ἄγαν
 ἤδη σαλεύει κἀνακουφίσαι κἀρα
 βυθῶν ἔτ' οὐχ οἷα τε φοινίου σάλου,
 φθίνουσα μὲν κάλυξιν ἐγκάρποις χθονός,
 φθίνουσα δ' ἀγέλαις βουνόμοις τόκοισί τε
 ἀγόνους γυναικῶν· ἐν δ' ὁ πυρφόρος θεὸς

25

offerings was practised. Cp. Her. 8. 134 (the envoy of Mardonius in the winter of 480—79) τῷ Ἰσμηνίῳ Ἀπόλλωνι ἐχρήσατο· ἔστι δὲ κατὰ-περ ἐν Ὀλυμπίῃ ἱροῖσι χρηστηριά-ζεσθαι: Pind. *Ol.* 8 *in*il. Οὐλυμπία | ...ἵνα μάντιες ἄνδρες | ἐμπύροις τεκμαιρόμενοι παραπειρῶνται Διός. **σποδῶ**: the embers dying down when the *μαντεῖον* has now been taken from the burnt-offering: *Ant.* 1007 ff. Ἰσμηνοῦ, because the temple was by the river Ismenus. The Ἰσμηνιον, the temple at Abae in Phocis, and that on the hill Πτώων to the E. of lake Copais, were, after Delphi, the chief shrines of Apollo in N. Greece.

24 βυθῶν, 'from the depths,' i.e. out of the trough of the waves which rise around. Cp. *Ant.* 337 περιβρυχίσιον | περῶν ὑπ' οἰδμασιν, under swelling waves which threaten to engulf him. Arat. 426 ὑπὸ βρυχα ('under water') ναυτίλλονται. **φοινίου** here merely poet. for θανασίμου, as *Tr.* 770 φοινίας | ἐχθρὰς ἐχίδνης ἰός. But in *Ai.* 351 φοινία ζάλη=the madness which drove Ajax to bloodshed. ἔτ' οὐχ οἷα τε: for position of **ἔτι**, cp. *Trach.* 161 ὥς ἔτ' οὐκ ὦν, *Phil.* 1217 ἔτ' οὐδὲν εἰμι. With οἷός τε the verb is often omitted, as 1415, *O. C.* 1136, *Tr.* 742, *Ar. Eq.* 343.

25 φθίνουσα μὲν κ.τ.λ. The anger of heaven is shown (1) by a blight (φθίνουσα) on the fruits of the ground, on flocks and on child-birth: (2) by a pestilence (λοιμός) which ravages the town. Cp.

171 ff. For the threefold blight, Her. 6. 139 ἀποκτεῖνασι δὲ τοῖσι Πελαγοῖσι τοὺς σφετέρους παῖδας τε καὶ γυναῖκας οὔτε γῇ καρπὸν ἔφερε οὔτε γυναῖκές τε καὶ ποῖμναι ὁμοίως ἔτικτον καὶ πρὸ τοῦ. **κά-λυξιν ἐγκάρποις**. The datives mark the points or parts in which the land φθίνει. **κάλυξ ἐγκαρπος** is the shell or case which encloses immature fruit,—whether the blossom of fruit-trees, or the ear of wheat or barley: Theophr. *Hist. Plant.* 8. 2. 4 (of κριθή and πυρός) πρὶν ἂν προαυξηθεῖς (ὁ στάχυς) ἐν τῇ κάλυκι γένηται.

26 ἀγέλαις...γυναικῶν, 'in the herds among the pastures, in the barren pangs of women.' ἀγέλαι βουνόμοι (paroxyt.)=ἀγέλαι βοῶν νεμομένων: but ἀκτὴ βούνομος (proparoxyt.), a shore on which oxen are pastured, *El.* 181. Cp. *El.* 861 χαλαργοῖς ἐν ἀμίλλαις=ἀμίλλαις ἀργῶν χηλῶν. The epithet marks that the blight on the flocks is closely connected with that on the pastures.

27 ἐν δ', adv., 'and withal': so 183, *Tr.* 206, *Ai.* 675. Not in 'tmesis' with σκήψας, though Soph. has such tmesis elsewhere, *Ant.* 420 ἐν δ' ἐμεστώθη: *ib.* 1274 ἐν δ' ἔσεισεν: *El.* 713 ἐν δὲ πᾶς ἐμεστώθη δρόμος. For the simple σκήψας, cp. *Ag.* 308 εἴτ' ἔσκηψεν, 'then it swooped.' So Aesch. *Pers.* 715 λοιμοῦ τις ἦλθε σκηπτός. ὁ πυρφόρος θεός, 'the flaming god,' the bringer of the plague which spreads and rages like fire (176 κρεῖσσον ἀμαιμακέτου πυρός, 191 φλέγει με): but also

σκήψας ἐλαύνει, λοιμὸς ἔχθιστος, πόλιν,
 ὑφ' οὗ κενοῦται δῶμα Καδμεῖον· μέλας δ'
 'Αιδης στεναγμοῖς καὶ γόοις πλουτίζεται. 30
 θεοῖσι μὲν νυν οὐκ ἰσούμενόν σ' ἐγὼ
 οὐδ' οἶδε παῖδες ἐξόμεσθ' ἐφέστιοι,
 ἀνδρῶν δὲ πρῶτον ἔν τε συμφοραῖς βίου
 κρίνοντες ἔν τε δαιμόνων ξυναλλαγαῖς
 ὅς γ' ἐξέλυσας, ἄστυ Καδμεῖον μολών, 35
 σκληρὰς ἀοιδοῦ δασμὸν ὃν παρείχομεν

with a reference to *fever*, πυρετός. So Hippocr. 4. 140 ὁκόσοισι δὲ τῶν ἀνθρώπων πῦρ (= πυρετός) ἐμπίπτῃ. *Pictorially* the epithet presents the Destroyer as *armed with a deadly brand* (cp. Eur. Ph. 1121, Aesch. Theb. 432),—against which the Chorus presently invoke the holy fires of Artemis (206) and the 'blithe torch' of Dionysus (214).

29 μέλας δ' : elision at end of verse, as 785 ὅμως δ', 791 γένος δ', 1184 ἔν οἷς τ', 1224 ὅσον δ' : *El.* 1017 καλῶς δ' : *Ant.* 1031 τὸ μανθάνειν δ' : *Ar. Av.* 1716 θυμιαμάτων δ'. Besides δ' and τ', the only certain example is ταῦτ', 332.

30 πλουτίζεται with allusion to Πλούτων, as Hades was called by an euphemism, ὅτι ἐκ τῆς κάτωθεν ἀνίσταται ὁ πλοῦτος (crops and metals), as Plato says, *Crat.* 403 A. Cp. Lucian *Timon* 21 (Πλούτος speaks), ὁ Πλούτων (Hades) ἀποστέλλει με παρ' αὐτοῦς ἅτε πλουτοδότῃς καὶ μεγαλόδωρος καὶ αὐτὸς ὦν· δηλοῖ γοῦν καὶ τῷ ὀνόματι.

31 οὐκ ἰσούμενόν σ', governed by κρίνοντες in 34. But the poet began the sentence as if he were going to write, instead of ἐξόμεσθ' ἐφέστιοι, a verb like ἰκετεύομεν : hence ἰσούμενον instead of ἴσον. It is needless to take ἰσούμενον as governed by ἐξόμεσθ' ἐφέστιοι in the sense of ἰκετεύομεν,—like φθόρας...ψήφους ἔθεντο Aesch. *Ag.* 814 (*Id. Suppl.* 533, Soph. *Ai.* 191—3,

El. 123—5). Musgr.'s ἰσούμενοι would mean (not 'deeming equal,' but) 'making ourselves equal,' like ἀντισουμένον Thuc. 3. 11. For the pass. cp. 581 ἰσοῦμαι.

34 δαιμόνων ξυναλλαγαῖς, 'when mortals have to do with more than man,' = dealings (of men) with immortals, as opposed to the *ordinary* chances of life (ξυμφοραῖς βίου). Such ξυναλλαγὰι were the visit of the Sphinx (130) and of the πυρφόρος θεός (27). Cp. 960 νόσου ξυναλλαγή, *Tr.* 845 οὐλίσσι συναλλαγαῖς, 'in fatal converse.' The common prose sense of ξυναλλαγή is 'reconciliation,' as in *Ai.* 732.

35 ὅς γ', 'seeing that thou.' The particle marks the ground on which the judgment (κρίνοντες) of vv. 31—34 is based : its force extends to v. 39. ἐξέλυσας...δασμὸν, 'didst quit us of the tax.' The notion is not 'paid it in full,' but 'loosed it,'—the thought of the tribute suggesting that of the riddle which Oedipus solved. The δασμός had been as a knotted cord in which Thebes was bound. Cp. *Tr.* 653 Ἄρης...ἐξέλυσ' | ἐπίπονον ἡμέραν, 'has burst the bondage of the troublous day.' Eur. Ph. 695 ποδῶν σῶν μόχθον ἐκλύει παρών, 'his presence dispenses with (solves the need for) the toil of thy feet.'

36 σκληρὰς, 'hard,' stubborn, relentless. In 391 κύων expresses a similar idea.

καὶ ταῦθ' ὑφ' ἡμῶν οὐδὲν ἐξειδὼς πλέον
οὐδ' ἐκδιδασχθεὶς, ἀλλὰ προσθήκη θεοῦ
λέγει νομίζει θ' ἡμῖν ὀρθῶσαι βίον·
νῦν τ', ὦ κράτιστον πᾶσιν Οἰδίπου κάρα,
ἵκετεύομέν σέ πάντες οἷδε πρόστροποι
ἀλκὴν τιν' εὐρεῖν ἡμῖν, εἴτε του θεῶν
φήμην ἀκούσας εἴτ' ἀπ' ἀνδρὸς οἴσθ᾽ αὖτις
ὥς τοῖσιν ἐμπείροισι καὶ τὰς ξυμφορὰς
ζώσας ὁρῶ μάλιστα τῶν βουλευμάτων.

40

45

37 καὶ ταῦθ', 'and that too': *Ant.* 322 (ἐποίησας τὸ ἔργον) καὶ ταῦτ' ἐπ' ἀργυρῷ γε τὴν ψυχὴν προδοῦς. οὐδὲν πλέον, 'nothing that could advantage thee,' nothing more than anyone else knew. *Plat. Symp.* 217 C οὐδὲν γάρ μοι πλέον ἦν, it did not help me.

38 προσθήκη θεοῦ, 'by a god's aid.' [*Dem.*] *In Aristog.* 1 § 24 ἡ εὐταξία τῇ τῶν νόμων προσθήκῃ τῶν αἰσχυρῶν περίεστι, 'discipline, with the support of the laws, prevails against villainy.' *Thuc.* 6. 80 τοῖς ἀδικουμένοις... προσθεμένοις, 'taking the side of': so *O. C.* 1332 οἷς ἂν σὺ προσθῇ. The word is appropriate, since the achievement of Oed. is viewed as essentially a triumph of human wit: a divine agency prompted him, but remained in the background.

40 πᾶσιν, ethical dat. masc. (cp. on 8), 'in the eyes of all men.' *Tr.* 1071 πολλοῖσιν οἰκτρὸν: *Ar. Ran.* 84 οἴχεται, | ἀγαθὸς ποιητῆς καὶ ποθεὶνὸς τοῖς φίλοις, 'regretted by his friends.'

42 εἴτε οἴσθα ἀλκὴν, ἀκούσας φήμην θεῶν του (by having heard a voice from some god), εἴτε οἴσθα ἀλκὴν ἀπ' ἀνδρὸς που (help obtainable from a man, haply). Not, 'knowest from a man' (as thy informant): this would be παρὰ or πρὸς ἀνδρὸς. So in *Od.* 6. 12 θεῶν ἀπο μήδεα εἰδὼς = 'with wisdom inspired by gods,' not 'having

learned wisdom from (the lips of) gods.' που is the reading of most of the MSS.: του, found in two MSS., is adopted by some editors.

43 φήμην, any message (as in a dream, φήμη ὀνείρου, *Her.* 1. 43), any rumour, or speech casually heard, which might be taken as a hint from the god. *Od.* 20. 98 Ζεῦ πάτερ... | φήμην τίς μοι φάσθω... (Odysseus prays), 'Let some one, I pray, show me a word of omen.' Then a woman, grinding corn within, is heard speaking of the suitors, 'may they now sur their last': χαῖρεν δὲ κληδόνι διὸς Ὀδυσσεύς, 'rejoiced in the sign of the voice.' ὁμφή was esp. the voice of an oracle; κληδὼν comprised inarticulate sounds (κλ. δυσκρήτους, *Aesch. P. V.* 486).

44—45 ὥς τοῖσιν... βουλευμάτων. I take these two verses with the whole context from v. 35, and not merely as a comment on the immediately preceding words εἴτ' ἀπ' ἀνδρὸς οἴσθ᾽ αὖτις. Oedipus has had practical experience (ἐμπειρία) of great troubles; when the Sphinx came, his wisdom stood the trial. Men who have become thus ἐμπειροὶ are apt to be also (καὶ) prudent in regard to the future. Past facts enlighten the counsels which they offer on things still uncertain; and we observe that the issues of their counsels are not usually futile or dead, but effectual. Well may

ἴθ', ὦ βροτῶν ἄριστ', ἀνόρθωσον πόλιν.
 ἴθ', εὐλαβήθηθ'. ὥς σέ νῦν μὲν ἦδε γῇ
 σωτήρα κλήζει τῆς πάρος προθυμίας·
 ἀρχῆς δὲ τῆς σῆς μηδαμῶς μεμνώμεθα
 στάντες τ' ἐς ὀρθὸν καὶ πεσόντες ὕστερον,

50

we believe, then, that he who saved us from the Sphinx can tell us how to escape from the plague. τὰς ξυμφορὰς τῶν βουλευμάτων, the events, issues, of their counsels (*i.e.* the *action* taken upon their advice): Thuc. I. 140 ἐνδέχεται γὰρ τὰς ξυμφορὰς τῶν πραγμάτων οὐχ ἥσσον ἀμαθῶς χωρῆσαι ἢ καὶ τὰς διανοίας τοῦ ἀνθρώπου: *the issues of human affairs* can be as incomprehensible in their course as the thoughts of man: *ib.* πρὸς τὰς ξυμφορὰς καὶ τὰς γνώμας τρεπομένους, altering their views according to the events: 2. 87 τῆς ξυμφορὰς τῷ ἀποβάντι, by the *issue* which has resulted. So Soph. *El.* 1230 ὀρώμεν, ὦ παῖ, κἀπὶ συμφοραῖσί μοι | γεγηθὸς ἔρπει δάκρυον ὀμμάτων ἀπο, 'and at the *issue*...' ζώσας is not 'successful,' but 'operative,'—effective for the purpose of the βουλευματα: as v. 482 ζῶντα is said of the oracles which remain operative against the guilty, and *Ant.* 457 ζῆ ταῦτα of laws which are ever in force. Conversely, λόγοι θνήσκοντες μάτην (Aesch. *Cho.* 845) are threats which come to nothing. Some translate ξυμφ. βουλευμάτων '*comparisons* of counsels.' But, (1) though we have the expression ξυμφέρειν βουλευματα = 'to compare counsels' in Aesch. *Pers.* 528, such a meaning for the substantive ξυμφορά is unexampled. (2) Supposing that Soph. intended to hazard an exceptional use of ξυμφοράς, relying on the context to show that it meant '*comparisons*,' it is inconceivable that he should have withheld the indispensable

key-word (βουλευμάτων), which was to explain the strange meaning of ξυμφοράς, until the very end of the sentence. Up to the utterance of the word βουλευμάτων no hearer would have doubted that ξυμφ. had its ordinary meaning of 'fortunes.' (3) The Priest of Zeus salutes Oedipus, not indeed as a god, but as *unique and supreme among mortals*. Can we imagine him giving his peerless sovereign so strong a hint to consult other men?

47 ἴθ', εὐλαβήθηθ', 'On, guard thy fame,'—as the next clause explains. Oed. is supposed to be above personal risk: it is only the degree of his future glory (55) which is in question;—a fine touch in view of the destined sequel.

48 τῆς πάρος προθυμίας, causal genit.: Plato *Crito* 43 B πολλάκις μὲν δὴ σε...εὐδαιμόνισα τοῦ τρόπου.

49 μεμνώμεθα, 'and never let it be our memory of thy reign, that,' &c. This subjunct. occurs also *Od.* 14. 168 πῖνε καὶ ἄλλα παρέξ μεμνώμεθα, and twice in Plato. Eustathius, followed by Herm. and others, cites the word here as μεμνήμεθα (opt.), a possible but unexampled form for μεμνήμεθα. The personal appeal, too, here requires the subjunct., not optat.: cp. *O. C.* 174 μὴ δῆτ' ἀδικηθῶ, *Tr.* 802 μὴδ' αὐτοῦ θάνω.

50 ΣΤΑΝΤΕΣ Τ' Κ.Τ.Λ. For partic. with μέμνημαι cp. Xen. *Cyr.* 3. 1. 31 ἐμέμνητο γὰρ εἰπών: Pind. *N.* 11. 15 θνατὰ μεμνάσθω περιστέλλων μέλη: for τε...καί, *Ant.* 1112 αὐτὸς τ' ἔδησα καὶ παρὼν ἐκλύσομαι, as I bound, so will I loose.

ἀλλ' ἀσφαλεία τήνδ' ἀνόρθωσον πόλιν.
 ὄρνιθι γάρ καὶ τὴν τότε αἰσίῳ τύχην
 παρέσχεσ ἡμῖν, καὶ τανῦν ἴσος γενοῦ.
 ὥς εἴπερ ἄρξεις τῆσδε γῆς, ὥσπερ κρατεῖς,
 ξὺν ἀνδράσιν κάλλιον ἢ κενῆς κρατεῖν.
 ὥς οὐδέν ἐστιν οὔτε πύργος οὔτε ναῦς
 ἔρημος ἀνδρῶν μὴ ξυνοικούντων ἔσω.

55

51 ἀσφαλεία, 'in steadfastness': a dat. of manner, equivalent to ἀσφαλῶς in the proleptic sense of ὥστε ἀσφαλῆ εἶναι. Thuc. 3. 82 ἀσφαλεία δὲ τὸ ἐπιβουλεύσασθαι (where ἀσφάλεια is a false reading), to form designs in security, opp. to τὸ ἐμπλήκτως ὀξύ, fickle impetuosity. The primary notion of ἀσφαλῆς ('not slipping') is brought out by πεσόντες and ἀνόρθωσον. For the dat. cp. *infr.* 65 ὕπνῳ.

52 ὄρνιθι...αἰσίῳ, like *secunda alite* or *fausta avi* for *bono omine*. A bird of omen was properly οἰωνός: Od. 15. 531 οὐ τοι ἄνευ θεοῦ ἔπατο δεξιὸς ὄρνις.—ἐγνων γὰρ μιν ἐσάντα ἰδὼν οἰωνὸν ἐόντα. But cp. Eur. I. A. 607 ὄρνιθα μὲν τόνδ' αἴσιον ποιούμεθα: Ar. Av. 720 φήμη γ' ὑμῖν ὄρνις ἐστί, πταρμόν τ' ὄρνιθα καλεῖτε, | ξύμβολον ὄρνιν, φωνὴν ὄρνιν, θεράποντ' ὄρνιν, ὄνον ὄρνιν. The dat. is a dat. of attendant circumstance: cp. El. 705 ἔκτος ἐξ Αἰτωλίας ξανθαῖσι πώλοισι: Thuc. 8. 27 ἀτελεῖ τῇ νίκῃ ἀπὸ τῆς Μιλήτου ἀνέστησαν: Ai. 531 καὶ μὴν φόβοισι γ' αὐτὸν ἐξελεύσασμην, 'oh, in my poor fears I let him quit me.' Thomp. *Synt.* § 123. καὶ is better taken as 'also' than as 'both' (answering to καὶ τανῦν in 53).

54 ἄρξεις...κρατεῖς...κρατεῖν. κρατεῖν τινός, merely to hold in one's power; ἄρχειν implies a constitutional rule. Cp. Plat. *Rep.* 338 D οὐκοῦν τοῦτο κρατεῖ ἐν ἐκάστῃ πόλει, τὸ ἄρχον; Her. 2. 1 ἄλλους τε παραλαβὼν τῶν ἥρχε καὶ δὴ καὶ Ἑλλήνων τῶν ἐπεκράτεε, i.e. the

Asiatics who were his lawful subjects, and the Greeks over whom he could exert force. But here there is no stress on a verbal contrast: the words merely = εἴπερ ἄρξεις, ὥσπερ ἄρχεις. Cp. *Trach.* 457 κεί μὲν δέδοικας, οὐ καλῶς ταρβείς: below 973 προῦλεγον...| ἡῤῥδας.

55 ξὺν ἀνδράσιν κ.τ.λ., 'better to be lord of men than of a waste.' ξὺν ἀνδρ., not 'with the help of men,' but 'with men in the land,' = ἀνδρὰς ἐχούσης γῆς. Cp. 207. El. 191 ἀεκεῖ σὺν στολᾷ. Ai. 30 σὺν νεορράντῳ ξίφει. Ant. 116 ξὺν θ' ἵπποκόμοις κορύθεσσι.

56 ὥς οὐδέν ἐστιν κ.τ.λ. Thuc. 7. 77 ἄνδρες γὰρ πόλιν, καὶ οὐ τεῖχην οὐδὲ νῆας ἀνδρῶν κενά. Her. 8. 61. (Themistocles, taunted by Adeimantus after the Persian occupation of Athens in 480 B.C. with being ἀπολις, retorted) ἐωυτοῖσι... ὥς εἶη καὶ πόλις καὶ γῆ μέζων ἤπερ κελνοῖσι, ἔστ' ἂν διηκόσαιοι νῆές σφι ἔωσι πεπληρωμέναι. πύργος, 'walled town,' = the city wall with its towers: the sing. as in 1378: Ant. 953 οὐ πύργος, οὐχ ἀλκίτυποι | νᾶες: Ai. 159 σφαλερὸν πύργον ῥῦμα πέλονται: Eur. *Hec.* 1209 πέριξ δὲ πύργος εἶχ' ἔτι πτόλιν.

57 ἔρημος κ.τ.λ., 'if it is void and no man dwell with thee therein.' Lit., 'void of men, when they do not dwell with thee in the city': ἀνδρῶν depends on ἔρημος, of which μὴ ξυνοικούντων ἔσω is expegegetic. Rhythm and Sophoclean usage make this better than to take ἀνδρῶν μὴ ξυνοικ. ἔ. as

- ΟΙ. ὦ παῖδες οἰκτροί, γνωτὰ κοῦκ ἄγνωτά μοι
 προσήλθεθ' ἰμείροντες· εὖ γὰρ οἶδ' ὅτι
 νοσεῖτε πάντες, καὶ νοσοῦντες, ὡς ἐγὼ 60
 οὐκ ἔστιν ὑμῶν ὅστις ἐξ ἴσου νοσεῖ.
 τὸ μὲν γὰρ ὑμῶν ἄλγος εἰς ἓν ἔρχεται
 μόνον καθ' αὐτόν, κούδέν' ἄλλον· ἡ δ' ἐμὴ
 ψυχὴ πόλιν τε καὶ σ' ὁμοῦ στένει.
 ὥστ' οὐχ ὕπνω γ' εὐδοντά μ' ἐξεγείρετε, 65
 ἀλλ' ἴστε πολλὰ μὲν με δακρύναντα δῆ,
 πολλὰς δ' ὁδοὺς ἐλθόντα φροντίδος πλάνους.

a gen. absol. Cp. *Ai.* 464 γυμνὸν φανέντα τῶν ἀριστείων ἄτερ: *Phil.* 31 κενὴν οἰκησιν ἀνθρώπων δίχα: *Lucr.* 5. 841 *muta sine ore etiam, sine vultu caeca.*

58 γνωτὰ κοῦκ ἄγνωτα. This formula is used when the speaker feels that he has to contend against an opposite impression in the mind of the hearer: 'known, and not, (as you perhaps think,) unknown.' *Her.* 3. 25 ἐμμανὴς τε ἐὼν καὶ οὐ φρενήρης—being mad,—for it must be granted that no man in his right mind would have acted thus. *O. C.* 397 βαιοῦ κοῦχλ' μυρίου χρόνον, soon, and not after such delay as thy impatience might fear.

60 καὶ νοσοῦντες, 'and sufferers as ye are': not = καίτοι (a meaning which καί never has), but a pathetic use of the conjunction in its ordinary sense. Cp. 819: *Tr.* 1072 οἰκτρὸν τέ με...οἰκτρὸν, ὅστις... βέβρυχα κλαίων, καὶ τόδ' οὐδ' ἂν εἰς ποτε | τόνδ' ἄνδρα φαίη πρόσθ' ἰδεῖν δεδρακότα: *Phil.* 1283 τὸν βίον λαβὼν | ἀπεστέρηκας κατὰ νουθετεῖς ἐμέ. The use is frequent and striking in S. John's Gospel. νοσοῦντες...νοσεῖ. We expected καὶ νοσοῦντες οὐ νοσεῖτε, ὡς ἐγὼ. But at the words ὡς ἐγὼ the speaker's consciousness of his own exceeding pain turns him abruptly to the strongest form of expression that

he can find—οὐκ ἔστιν ὑμῶν ὅστις νοσεῖ, *there is not one of you whose pain is as mine.*

62 εἰς ἓνα...μόνον καθ' αὐτόν. καθ' αὐτόν, 'by himself' (*O. C.* 966), is strictly only an emphatic repetition of μόνον: but the whole phrase εἰς ἓνα μόνον καθ' αὐτόν is virtually equivalent to εἰς ἓνα ἕκαστον καθ' αὐτόν, each several one apart from the rest.

64 καὶ σ'. For the elision of σέ, though accented, cp. 329 τᾶμ', ὡς ἂν εἴπω μὴ τὰ σ': 404 καὶ τὰ σ': *El.* 1499 τὰ γοῦν σ': *Eur. Hipp.* 323 ἔα μ' ἀμαρτεῖν, οὐ γὰρ ἐς σ' ἀμαρτάνω.

65 εὐδοντά γ' ὕπνω, 'sunk in sleep.' The modal dat. ὕπνω is more forcible than a cognate acc. ὕπνον, and nearly = 'deeply,' 'soundly.' Cp. *Tr.* 176 φόβω, φίλα, ταρβοῦσαν: *Verg. Aen.* 1. 680 *sopitum somno*: *ib.* 6. 247 *voce vocans Hecaten* ('calling aloud').

66 ἀλλ' ἴστε. The conjunct. is strongly adversative; 'no, be sure.'

67 πλάνους has excellent manuscript authority here, though many of the later MSS. read πλάναις: but Soph. uses πλάνου *O. C.* 1114, πλάνους *Phil.* 758 and πλάνη nowhere.

ἦν δ' εὖ σκοπῶν εὕρισκον ἱασιν μόνην,
 ταύτην ἔπραξα· παῖδα γὰρ Μενοικέως
 Κρέοντ', ἐμαντοῦ γαμβρόν, ἐς τὰ Πυθικά
 ἔπεμψα Φοίβου δώμαθ', ὡς πύθοιθ' ὃ τι
 δρῶν ἢ τί φωνῶν τήνδε ῥυσαίμην πόλιν.
 καὶ μ' ἡμαρ ἤδη ξυμμετρούμενον χρόνῳ
 λυπεῖ τί πράσσει· τοῦ γὰρ εἰκότος πέρα
 ἄπεστι πλείω τοῦ καθήκοντος χρόνου.

70

75

68 εὕρισκον, 'could find' (impf.). Elmsley ἡύρισκον. Curtius (*Verb* i. 139, Eng. tr. 93) justly says that we cannot lay down any definite rules on the omission of the temporal augment in such forms. While the omission of the syllabic augment was an archaic and poetical license, that of the temporal was 'a sacrifice to convenience of articulation, and was more or less common to all periods.' Thus εἵκαζον could exist in Attic by the side of ἡκαζον, εὕρισκον by the side of ἡύρισκον. On such a point our MSS. are rarely safe guides.

69 ταύτην ἔπραξα, 'I have put into act,' a terse equivalent for ταύτη ἔργῳ ἐχρησάμην.

71 ὃ τι δρῶν...τί φωνῶν. Cp. Plat. *Rep.* 414 D οὐκ οἶδα ὁποία τόλμη ἢ ποίοις λόγοις χρώμενος ἐρῶ. These are exceptions to the rule that, where an interrogative pronoun (as τίς) and a relative (as ὅστις) are both used in an indirect question, the former stands first: cp. Plat. *Crito* 48 A οὐκ ἄρα...φροντιστέον, τί ἐροῦσιν οἱ πολλοὶ ἡμᾶς, ἀλλ' ὃ τι ὁ ἐπαῖων: *Gorg.* 448 E οὐδεὶς ἐρωτᾷ ποία τις εἴη ἢ Γοργίου τέχνη, ἀλλὰ τίς, καὶ ὄντινα δέοι καλεῖν τὸν Γοργίαν: *Phileb.* 17 B (ἴσμεν) πόσα τέ ἐστὶ καὶ ὁποῖα.

72 δρῶν ἢ φωνῶν: there is no definite contrast between *doing* and *bidding others to do*: rather 'deed' and 'word' represent the two chief forms of agency, the phrase being

equivalent to 'in what possible way.' Cp. Aesch. *P.V.* 659 θεοπρόπους ἄλλεν, ὡς μάθοι τί χρῆ | δρῶντ' ἢ λέγοντα δαίμοσιν πράσσειν φίλα. ῥυσαίμην. The direct deliberative form is πῶς ῥύσωμαι; the indirect, ἐρωτῶ ὅπως (or πῶς) ῥύσωμαι, ἡρώτων ὅπως (or πῶς) ῥυσαίμην. ῥυσοίμην (oblique for ῥύσομαι) would imply that he was confident of a successful *result*, and doubtful only concerning the *means*; it is therefore less suitable.

73 καὶ μ' ἡμαρ...χρόνῳ, 'when the lapse of days is reckoned': lit., 'and already the day, compared with the lapse of time [since his departure], makes me anxious what he doth': i.e. when I think what day this is, and how many days ago he started, I feel anxious. ἡδη, showing that *to-day* is meant, sufficiently defines ἡμαρ. χρόνῳ is not for τῷ χρόνῳ, *the* time since he left,—though this is implied,—but is abstract,—time in its course. ξυμμετρούμενον: cp. Her. 4. 158 συμμετρησάμενοι τὴν ὥρην τῆς ἡμέρης, νυκτὸς παρήγον, 'having *calculated* the time, they led them past the place by night': lit., 'having compared the season of the day (with the distance to be traversed).'

74 λυπεῖ τί πράσσει: *Ai.* 794 ὥστε μ' ὠδίνειν τί φῆς. τοῦ γὰρ εἰκότος πέρα, 'strangely.' τὸ εἰκός is a *reasonable estimate* of the time required for the journey.

ὅταν δ' ἴκηται, τηνικαυτ' ἐγὼ κακὸς
μὴ δρῶν ἂν εἶην πάνθ' ὅσ' ἂν δηλοῖ θεός.

ΙΕ. ἀλλ' εἰς καλὸν σὺ τ' εἶπας οἶδε τ' ἀρτίως
Κρέοντα προσστεύχοντα σημαίνουσί μοι.

ΟΙ. ὦναξ Ἀπολλων, εἰ γὰρ ἐν τύχῃ γέ τῳ 80
σωτήρι βαίῃ λαμπρὸς ὥσπερ ὄμματι.

ΙΕ. ἀλλ' εἰκάσαι μὲν, ἡδύς. οὐ γὰρ ἂν κᾶρα
πολυστεφῆς ὧδ' εἶρπε παγκάρπου δάφνης.

ΟΙ. τάχ' εἰσόμεσθα· ξύμμετρος γὰρ ὡς κλύειν.

[CREON enters by the stage entrance on the spectators' left (the conventional one for an arrival from the country), having on his head a wreath of bay leaves bright with berries, in token of a favourable answer. His dress is a χλαμῶς, of rich colour, so worn as to leave the right arm free. He carries a staff, and the traveller's hat, a πέτασος, is slung behind his back.]

78 εἰς καλὸν, to fit purpose, 'opportunately': Plat. *Symp.* 174 E εἰς καλὸν ἦκεις. Cp. Ar. *Ach.* 686 εἰς τάχος = ταχέως, *Av.* 805 εἰς εὐτέλειαν = εὐτελῶς. οἶδε: some of those suppliants who are nearer to the stage entrance by which Creon is about to enter, have made signs to the Priest.

80 ἐν τύχῃ...ὄμματι, 'may he come to us in the brightness of saving fortune, even as his face is bright!' (may his radiant look prove the herald of good news.) λαμπρὸς with ἐν τύχῃ κ.τ.λ., being applicable at once to a brilliant fortune and (in the sense of φαιδρός) to a beaming countenance. ἐν τύχῃ nearly = μετὰ τύχης, 'invested with,' 'attended by': cp. 1112 ἔν τε γὰρ μακρῷ γήρα ξυνάδει: *Ai.* 488 σθένοντος ἐν πλούτῳ. τύχῃ σωτήρ (*Aesch. Ag.* 664): the adj. in masc. form as in χεῖρ πράκτωρ (*ib.* 111), θέλκτωρ πειθῷ (*Aesch. Suppl.* 1040), καρανιστῆρες δίκαι (*Id. Eum.* 186).

82 εἰκάσαι μὲν ἡδύς (*sc.* βαίνει),

'Nay, to all seeming, he brings comfort.' Cp. *El.* 410 ἐκ δειματός του νυκτέρου, δοκεῖν ἐμοί: *O. C.* 151 δυσαίων | μακραίων τ', ἐπικᾶσαι, and the phrase ἐκὼν εἶναι. ἡδύς, not 'joyous,' but 'pleasant to us,' 'bringing good news': as 510 ἡδύπολις, pleasant to the city: *El.* 929 ἡδὺς οὐδὲ μητρὶ δυσχερῆς, a guest welcome, not grievous, to her.

83 πολυστεφῆς...δάφνης: extended use of the gen. after words denoting fulness. Cp. *El.* 895 περιστεφῇ | ...ἀνθέων θήκην. παγκάρπου, 'berry-laden.' In Eur. *Hipp.* 806 Theseus, returning from the oracle at Delphi to find Phaedra dead, cries τί δῆτα τοῖσδ' ἀνέστεμαι κᾶρα | πλεκτοῖσι φύλλοις, δυστυχῆς θεωρὸς ὢν; so Fabius Pictor returned from Delphi to Rome coronatus laurea corona (*Liv.* 23. 11).

84 ξύμμετρος.....κλύειν, 'at range to hear.' ξύμμετρος = *commensurate* (in respect of his distance) *with* the range of our voices (implied in κλύειν).

ἄναξ, ἐμὸν κήδευμα, παῖ Μενοικέως,
τίν' ἡμῖν ἤκεις τοῦ θεοῦ φήμην φέρων;

85

ΚΡΕΩΝ.

ἐσθλὴν· λέγω γὰρ καὶ τὰ δύσφορ', εἰ τύχοι
κατ' ὀρθὸν ἐξελθόντα, πάντ' ἂν εὐτυχεῖν.

ΟΙ. ἔστιν δὲ ποῖον τοῦτος; οὔτε γὰρ θρασὺς
οὔτ' οὖν προδείσας εἰμὶ τῷ γε νῦν λόγῳ.

90

ΚΡ. εἰ τῶνδε χρήξεις πλησιαζόντων κλύειν,
ἔτοιμος εἰπεῖν, εἴτε καὶ στείχειν ἔσω.

ΟΙ. ἐς πάντας αὖδα. τῶνδε γὰρ πλεον φέρω
τὸ πένθος ἢ καὶ τῆς ἐμῆς ψυχῆς πέρι.

85 κήδευμα, 'kinsman' (by marriage, = κηδεστής, here = γαμβρός (70). *Ant.* 756 γυναῖκός ὦν δούλευμα μὴ κώτιλλέ με. *Eur. Or.* 928 τάνδον οἰκουρήματα = τὰς ἔνδον οἰκουρούσας.

87 λέγω γὰρ...εὐτυχεῖν. Creon, unwilling to speak plainly before the Chorus, hints to Oedipus that he brings a clue to the means by which the anger of heaven may be appeased.

88 ἐξελθόντα, of the event, 'having issued'; cp. 1011 μὴ μοι Φοῖβος ἐξέλθῃ σαφής: so 1182 ἐξήκοι. The word is chosen by Creon with veiled reference to the duty of *banishing* the defiling presence (98 ἐλαύνειν). πάντ' ἂν εὐτυχεῖν, 'will end in perfect peace': πάντα predicative with εὐτυχεῖν, 'will all of them (=altogether) be well.'

89 τοῦτος, the actual oracle (τοῦπος τὸ θεοπρόπον, *Tr.* 822): λόγῳ (90), Creon's own saying (λέγω, 87). οὔτ' οὖν, 'nor yet.' οὖν is used to give a slight emphasis to the second, and occasionally to the first, of two contrasted words or sentences: cp. 271, 1049 (note). προδείσας, alarmed beforehand. No other part of προδεῖδω occurs: προταρβεῖν, προφοβεῖσθαι = 'to fear

beforehand,' but ὑπερδέδοικά σου, I fear for thee, *Ant.* 82. In compos. with a verb of *caring for*, however, πρό sometimes = ὑπέρ, e.g. προκήδομαι *Ant.* 741.

91 πλησιαζόντων here = πλησίον ὄντων: usu. the verb = either (1) to approach, or (2) to *consort with* (dat.), as below, 1136.

92 εἴτε καὶ στείχειν ἔσω (χρήξεις), (ἔτοιμός εἰμι τοῦτο δρᾶν). So *Eur. Ion* 1120 (quoted by Elms., etc.) πεπυσμέναι γάρ, εἰ θανεῖν ἡμᾶς χρεών, | ἥδιον ἂν θάνοιμεν, εἴθ' ὄρᾶν φάος: i.e. εἴτε ὄρᾶν φάος (χρή), (ἥδιον ἂν ὀρῶμεν αὐτό). εἰ...εἴτε as *Aesch. Eum.* 468 σὺ δ', εἰ δικαίως εἴτε μή, κρῖνον δίκην.

93 ἐς πάντας. *Thuc.* 1. 72 ἐς τὸ πλῆθος εἰπεῖν (before the assembly). πλεον adverbial, as in *Ai.* 1103, etc. τῶνδε, object. gen. with τὸ πένθος (not with περί), and to be taken as a supplementary (secondary) predicate: 'the sorrow which I bear is for these more than for my own life.' *Thomps. Syn.* § 2.

94 ἢ καὶ, 'than even.' This must not be confounded with the occasional use of ἢ καὶ in *negative* sentences containing a comparison: e.g. *El.* 1145 οὔτε γὰρ ποτε | μητρὸς σὺ γ' ἦσθα μᾶλλον ἢ κάμου φίλος: *Ai.* 1103: Antiphon *de*

ΚΡ. λέγοιμ' ἂν οἱ ἤκουσα τοῦ θεοῦ πάρα.

95

ἄνωγεν ἡμᾶς Φοῖβος ἐμφανῶς ἄναξ
μίασμα χώρας, ὥς τεθραμμένον χθονὶ
ἐν τῇδ', ἐλαύνειν, μηδ' ἀνήκεστον τρέφειν.

ΟΙ. ποῖω καθαρμῶ; τίς ὁ τρόπος τῆς ξυμφορᾶς;

ΚΡ. ἀνδρηλατοῦντας, ἣ φόνῳ φόνον πάλιν
λύοντας, ὥς τόδ' αἶμα χειμάζον πόλιν.

100

ΟΙ. ποίου γὰρ ἀνδρὸς τήνδε μηνύει τύχην;

ΚΡ. ἦν ἡμῖν, ὦναξ, Δαῖός ποθ' ἠγεμῶν
γῆς τῆσδε, πρὶν σέ τήνδ' ἀπευθύναι πόλιν.

caed. Her. § 23 ἐξητεῖτο οὐδέν τι μᾶλλον ὑπὸ τῶν ἄλλων ἢ καὶ ὑπ' ἐμοῦ (where καὶ is redundant, = 'on my part').

95 λέγοιμ' ἂν, 'with thy leave, I will tell': a deferential form, having regard to the permission just given. Cp. *Phil.* 674 χωροῖς ἂν εἶπω: *El.* 637 κλύοις ἂν ἤδη.

97 ὥς marks that the partic. τεθραμμένον expresses the view held by the subject of the leading verb (ἄνωγεν): i.e., 'as having been harboured' = 'which (*he says*) has been harboured.' Cp. *Xen. An.* 1. 3. 8 ἔλεγε θαρρεῖν ὥς καταστησομένων τούτων εἰς τὸ δέον: he said, 'Take courage, *in the assurance that*' &c.

98 ἐλαύνειν for ἐξελαύνειν was regular in this context: *Thuc.* 1. 126 τὸ ἄγος ἐλαύνειν τῆς θεοῦ (i.e. to banish the Alcmaeonidae); and so 1. 127, 128, 135, 2. 13. μηδ' ἀνήκεστον τρέφειν, 'and not to cherish that which is past cure.' The μίασμα was ἀνήκεστον in the sense that it could not be expiated by anything else than the death or banishment of the blood-guilty; so that to take ἀνήκεστον as a supplementary predicate ('till past cure') is less suitable.

99 ποῖω καθαρμῶ; sc. ἄνωγεν ἐλαύνειν τὸ μίασμα. τίς... ξυμφορᾶς; 'what is the manner of our

misfortune (i.e. defilement)?' ξυμφορᾶς, euphemistic for guilt, as *Plat. Legg.* 854 D ἐν τῷ προσώπῳ καὶ ταῖς χερσὶ γραφεῖς τὴν ξυμφορὰν, with his *misfortune* [the crime of sacrilege] branded on his face and hands. *Her.* 1. 35 συμφορῇ ἐχόμενος = ἐναγής, under a ban: so *Dem. Meid.* § 58 κέχρηται συμφορᾷ, 'has got into trouble,' = has been disfranchised.

100 ἀνδρηλατοῦντας. As if, instead of ποῖω καθαρμῶ, the question had been τί ποιοῦντας;

101 ὥς τόδ' αἶμα χειμάζον πόλιν, 'assured that it is this blood [τόδε, viz. that implied in φόνον] which brings the storm on Thebes.' χειμάζον, acc. absol.: for the construction with a personal verb cp. *Thuc.* 6. 24 ὥς οὐδὲν ἂν σφαλεῖσαν μεγάλην δύναμιν. ὥς presents the fact as the ground of belief on which the Thebans are to act. *Xen. Hellen.* 2. 4. 1 οἱ δὲ τριάκοντα, ὥς ἐξὸν ἤδη αὐτοῖς τυραννεῖν ἀδεῶς, προεῖπον κ.τ.λ. See 11 *supra*, note (*ad fin.*).

104 ἀπευθύναι, to steer in a right course. The infin. is of the imperf., = πρότερον ἢ ἀπηύθυνες, before you were steering (began to steer). Oedipus took the State out of angry waters into smooth: cp. 696 ἐμὰν γὰρ φίλαν | ἐν πόνοις ἀλύουσαν κατ' ὀρθὸν σῆρισας: fr. 151

ΟΙ. ἔξοιδ' ἀκούων· οὐ γὰρ εἰσεῖδόν γέ πω.

105

ΚΡ. τούτου θανόντος νῦν ἐπιστέλλει σαφῶς
τοὺς αὐτοέντας χειρὶ τιμωρεῖν τινας.

ΟΙ. οἱ δ' εἰσὶ ποῦ γῆς; ποῦ τόδ' εὔρεθήσεται
ἔχνος παλαιᾶς δυστέκμαρτον αἰτίας;

ΚΡ. ἐν τῇδ' ἔφασκε γῇ. τὸ δὲ ζητούμενον
άλωτόν, ἐκφεύγει δὲ τὰ μελούμενον.

110

ΟΙ. πότερα δ' ἐν οἴκοις ἢ ἔν ἀγροῖς ὁ Λαῖος
ἢ γῆς ἐπ' ἄλλης τῷδε συμπίπτει φόνω;

ΚΡ. θεωρός, ὡς ἔφασκεν, ἐκδημῶν πάλιν

πλήκτροις ἀπευθύνουσιν οὐρίαν τρό-
πιν, 'with the helm (πλήκτρα=the
blades of the πηδάλια) they steer
their bark before the breeze.'

105 οὐ γὰρ εἰσεῖδόν γέ πω.
As Oed. knows that Laius is dead,
the tone of unconcern given by
this colloquial use of οὐπω (in-
stead of οὐποτε) is a skilful touch.
Cp. *El.* 402 ΧΡ. σὺ δ' οὐχὶ πελ-
σει...; ΕΔ. οὐ δῆτα· μήπω νοῦ τοσ-
ὸνδ' εἴην κενή; Eur. *Hec.* 1278 μήπω
μανεῖη Τυνδαρίς τοσόνδε πάϊς; *Pl.*
12. 270 ἀλλ' οὐπω πάντες ὁμοιοὶ |
ἀνέρες ἐν πολέμῳ; cp. our (ironical)
'I have yet to learn.'

107 τοὺς αὐτοέντας... τινας, 'the
murderers—whosoever they be.'
τοὺς implies that the death *had*
human authors; τινας, that they
are *unknown*. So in *O. C.* 290
ὅταν δ' ὁ κύριος | παρῇ τις. *Ant.*
951 ἀλλ' ἀμοιριδία τις δύναις δεινὰ
(*'the mysterious power of Fate'*).
Campbell cp. *Her.* 1. 114 [διέ-
ταξε...] τὸν δὲ κού τινα αὐτῶν ὀφ-
θαλμὸν βασιλέος εἶναι, τῷ δὲ τινι
τὰς ἀγγελίας ἐσφέρειν ἐδίδου γέ-
ρας. It is surprising that several
editors should have adopted Sui-
das' *τινα*, which has, so far as
I am aware, no MS. authority.
τιμωρεῖν, 'punish.' The act., no
less than the mid., is thus used
even in prose: *Lysias In Agor.*
§ 42 τιμωρεῖν ὑπὲρ αὐτοῦ ὡς φονέα

ὄντα, to punish (Agoratus), on his
own account, as his murderer.
χειρὶ τιμωρεῖν, here=either 'slay'
or 'expel by force,' as distinguished
from merely fining or disfranchis-
ing: in 140 τοιαύτη χειρὶ τιμωρεῖν
is explained by κτανῶν in 139.

108 ποῦ τόδ'... αἰτίας; τὸδε
ἔχνος αἰτίας=ἔχνος τῆσδε αἰτίας,
cp. τοῦμὸν φρενῶν θνείρον *El.* 1390:
so Cic. often, e.g. *Pro Rosc. Amer.*
47 § 137 *meque in eo studio*
partium fuisse confiteor (=in stu-
dio earum partium): *ibid.* § 142
cum ab hoc splendore causae sepa-
ratur, 'when he is excluded from
the glory of this case.' αἰτίας,
'crime': *At.* 28 τήνδ' οὖν ἐκείνῳ
πᾶς τις αἰτίαν νέμει.

110 ἔφασκε, sc. ὁ θεὸς (εὔρε-
θήσεσθαι τὸ ἔχνος). τὸ δὲ ζητού-
μενον: δὲ has a sententious force,
='now.' The γνώμη, though ut-
tered in an oracular tone, is not
part of the god's message. Cp.
Eur. fr. 435 αὐτὸς τι νῦν ὀρώων εἶτα
δαίμονας κάλει· | τῷ γὰρ πονοῦντι
καὶ θεὸς συλλαμβάνει.

113 τῷδε συμπίπτει φόνω, 'meets
this bloody end.' The vivid his-
toric present suits the alertness of
a mind roused to close inquiry: so
below, 118, 716, 1025, etc. Cp.
At. 429 κακοῖς τοιοῖσδε συμπεπτω-
κότα.

114 θεωρός: Laius was going

πρὸς οἶκον οὐκέθ' ἵκεθ', ὡς ἀπεστάλη.

115

ΟΙ. οὐδ' ἄγγελός τις οὐδὲ συμπράκτωρ ὁδοῦ
κατείδ', ὅτου τις ἐκμαθὼν ἐχρήσατ' ἄν;

ΚΡ. θνήσκουσι γάρ, πλὴν εἰς τις, ὃς φόβῳ φυγὼν
ὦν εἶδε πλὴν ἐν οὐδὲν εἶχ' εἰδὼς φράσαι.

ΟΙ. τὸ ποῖον; ἐν γὰρ πόλλ' ἂν ἐξεύροι μαθεῖν, 120
ἀρχὴν βραχείαν εἰ λάβοιμεν ἐλπίδος.

ΚΡ. ληστὰς ἔφασκε συντυχόντας οὐ μιᾷ
ῥώμῃ κτανεῖν νιν, ἀλλὰ σὺν πλήθει χερῶν.

to Delphi in order to ask Apollo whether the child (Oedipus), formerly exposed by the god's command, had indeed perished: Eur. *Ph.* 36 τὸν ἐκτεθέντα παῖδα μαστεύων μαθεῖν | εἰ μήκέτ' εἴη. ὡς ἔφασκεν, as Laius told the Thebans at the time when he was leaving Thebes. ἐκδημῶν, not *going* abroad, but *being* [=having gone] abroad: cp. Plat. *Legg.* 864 E οἰκείτω τὸν ἐνιαυτὸν ἐκδημῶν. ὡς=ἐπεί: Xen. *Cyr.* 1. 3. 2 ὡς δὲ ἀφίκετο τάχιστα...ἠσπάζετο. Cic. *Brut.* 5 ut illos libros edidisti, nihil a te postea accepimus.

116 οὐδ' ἄγγελος...ἐχρήσατ' ἄν; The sentence begins as if ἄγγελός τις were to be followed by ἦλθε: but the second alternative, συμπράκτωρ ὁδοῦ, suggests κατείδε [had seen, though he did not speak]: and this, by a kind of zeugma, stands as verb to ἄγγελος also. Cp. Her. 4. 106 ἐσθῆτα δὲ φορέουσι τῇ Σκυθικῇ ὁμοίην, γλῶσσαν δὲ ἰδίην. ὅτου, gen. masc.: from whom having gained knowledge one might have used it.

117 ἐκμαθὼν = a protasis, εἰ ἐξέμαθεν, ἐχρήσατ' ἄν, sc. ἂ ἐξέμαθεν. Plat. *Gorg.* 465 E ἐὰν μὲν οὖν καὶ ἐγὼ σοῦ ἀποκρινομένου μὴ ἔχω ὃ τι χρῆσθωμαι, if, when you answer, I also do not know what use to make [of your answer, sc. τούτοις ἂ ἂν ἀποκρίνῃ].

118 φόβῳ φυγὼν, 'having fled in fear': φόβῳ, modal dative, see on 65: cp. Thuc. 4. 88 διὰ τε τὸ ἐπαγωγὰ εἰπεῖν τὸν Βρασίδαν καὶ περὶ τοῦ καρποῦ φόβῳ ἔγνωσαν: 5. 70 ἐντόνως καὶ ὀργῇ χωροῦντες.

119 εἰδὼς, with sure knowledge (and not merely from confused recollection, ἀσαφὴς δόξα): so 1151 λέγει γὰρ εἰδὼς οὐδὲν ἄλλ' ἄλλως πονεῖ: *El.* 41 ὅπως ἂν εἰδὼς ἡμῖν ἀγγείλῃς σαφῇ. Iocasta says (849), in reference to this same point in the man's testimony, οὐκ ἔστιν αὐτῷ τοῦτ' ὅ γ' ἐκβαλεῖν πάλιν.

120 τὸ ποῖον; Cp. 291: *El.* 670 πρᾶγμα πορούων μέγα. | ΚΛ. τὸ ποῖον, ὦ ξέν'; εἰπέ. Ar. *Pax* 696 εὐδαιμονεῖ· πάσχει δὲ θαυμαστόν. 'ΕΡΜ. τὸ τί; ἐξεύροι μαθεῖν: one thing would find out *how* to learn many things, i.e. would prove a clue to them. The infin. μαθεῖν as after a verb of *teaching* or *devising*: Her. 1. 196 ἄλλο δέ τι ἐξευρήκασιν νεωστὶ γενέσθαι. Plat. *Rep.* 519 E ἐν ὅλῃ τῇ πόλει τοῦτο μηχανᾶται ἐγγενέσθαι.

122 ἔφασκε sc. ὁ φυγὼν (118). οὐ μιᾷ ῥώμῃ=οὐχ ἐνὸς ῥώμῃ, in the strength not of one man. Cp. Her. 1. 174 πολλῇ χειρὶ ἐργαζομένων τῶν Κνιδίων. *Ant.* 14 διπλῇ χειρὶ=by the hands of twain. For the dat. see on ὀρνιθι...αἰσιφ, 52.

123 σὺν πλήθει: cp. on 55.

- ΟΙ. πῶς οὖν ὁ ληστής, εἴ τι μὴ ξὺν ἀργύρῳ
ἐπράσσετ' ἐνθένδ', ἐς τόδ' ἂν τόλμης ἔβη; 125
- ΚΡ. δοκοῦντα ταῦτ' ἦν· Λαῖου δ' ὀλωλότος
οὐδεὶς ἀρωγὸς ἐν κακοῖς ἐγίγνετο.
- ΟΙ. κακὸν δὲ ποῖον ἐμποδὼν τυραννίδος
οὕτω πεσούσης εἶργε τοῦτ' ἐξειδέναί;
- ΚΡ. ἡ ποικιλῶδὸς Σφίγξ τὸ πρὸς ποσὶ σκοπεῖν 130
μεθέντας ἡμᾶς τὰ φανῇ προσήγετο.

124 εἴ τι μὴ κ.τ.λ., 'unless there was some trafficking in bribes from here': if some intrigue, aided by (ξὺν) money, had not been working from Thebes. τι is subject to ἐπράσσετο: distinguish the adverbial τι (= 'perchance') which is often joined to εἰ μὴ in diffident expressions, as 969 εἴ τι μὴ τῷ μῶ πόθῳ | κατέφθιτ', 'unless perchance': *Tr.* 586 εἴ τι μὴ δοκῶ | πρᾶσσει μάταιον, etc. *Schneid.* cp. *Thuc.* 4. 121 καὶ τι αὐτῷ καὶ ἐπράσσετο ἐς τὰς πόλεις ταύτας προδοσίας πέρι: and 5. 83 ὑπῆρχε δέ τι αὐτοῖς καὶ ἐκ τοῦ Ἀργεῖος αὐτόθεν πρᾶσσόμενον.

125 ἐπράσσετο...ἔβη: for the impf. and aor. cp. 402 ἐδόκεις—ἐγνώς: 432 ἰκόμην—ἐκάλεῖς.

126 δοκοῦντα...ἦν, 'this was surmised.' The periphrastic form expresses the vivid presence of the δόξα more strongly than ἐδόκει would have done (cp. 274 τὰδ' ἔστ' ἀρέσκονθ'): *Her.* 1. 146 ταῦτα δὲ ἦν γινόμενα ἐν Μιλήτῳ.

128 ἐμποδὼν sc. ὄν, with κακὸν, not with εἶργε, 'what trouble (being) in your path.' Cp. 445 παρὼν...ἐμποδὼν | ὀχλεῖς. τυραννίδος...πεσούσης, 'when royalty had thus fallen.' *Soph.* conceives the Theban throne as having been vacant from the death of Laius—who left no heir—till the election of Oed. The abstract τυραννίδος suits the train of thought on which Oed.

has already entered,—viz. that the crime was the work of a Theban faction (124) who wished to destroy, not the king merely, but the kingship. Cp. *Aesch. Cho.* 973 ἴδεσθε χώρας τὴν διπλὴν τυραννίδα (*Clytaem.* and *Aegisth.*).

130 ποικιλῶδης, 'riddling,' singing ποικίλα, subtleties, αἰνίγματα: cp. *Plat. Symp.* 182 A ὁ περὶ τὸν ἔρωτα νόμος ἐν μὲν ταῖς ἄλλαις πόλεσι νοῆσαι ῥάδιος· ἀπλῶς γὰρ ὥριστα· ὁ δ' ἐνθάδε καὶ ἐν Λακεδαιμόνι ποικίλος. *Her.* 7. 111 πρόμαντις δὲ ἡ χρέουσα, κατάπερ ἐν Δελφοῖσι, καὶ οὐδὲν ποικιλώτερον, 'the chief prophetess is she who gives the oracles, as at Delphi, and in no wise of darker speech.'

131 The constr. is προσήγετο ἡμᾶς, μεθέντας τὰ ἀφανῇ, σκοπεῖν τὸ πρὸς ποσὶ. προσήγετο, was drawing us (by her dread song), said with a certain irony, since προσάγεσθαι with inf. usually implies a gentle constraint (though, as a milit. term, ἀνάγκη προσηγάγοντο, reduced by force, *Her.* 6. 25): cp. *Eur. Ion* 659 χρόνῳ δὲ καιρὸν λαμβάνων προσάξομαι | δάμαρτ' εἰαν σε σκῆπτρα τὰμ' ἔχειν χθονός. τὸ πρὸς ποσὶ (cp. ἐμποδὼν 128), the instant, pressing trouble, opp. to τὰ ἀφανῇ, obscure questions (as to the death of Laius) of no present or practical interest. *Ant.* 1327 τὰν ποσὶν κακά,

ΟΙ. ἀλλ' ἐξ ὑπαρχῆς αὐθις αὐτ' ἐγὼ φανῶ.
 ἐπαξίως γὰρ Φοῖβος, ἀξίως δὲ σὺ
 πρὸ τοῦ θανόντος τήνδ' ἔθεσθ' ἐπιστροφὴν·
 ὥστ' ἐνδίκως ὄψεσθε καὶ μὲ σύμμαχον,
 γῇ τῇδε τιμωροῦντα τῷ θεῷ θ' ἅμα.
 ὑπὲρ γὰρ οὐχὶ τῶν ἀπωτέρω φίλων
 ἀλλ' αὐτὸς αὐτοῦ τοῦτ' ἀποσκεδῶ μύσος.
 ὅστις γὰρ ἦν ἐκείνουν ὁ κτανὼν τάχ' ἂν
 καὶ μ' ἂν τοιαύτῃ χειρὶ τιμωρεῖν θέλοι.

135

140

132 ἀλλ' ἐξ ὑπαρχῆς κ.τ.λ., 'nay, I will start afresh, and once more make dark things plain.' ἐξ ὑπ., i.e. taking up anew the search into Laius' death. Arist. *Rhet.* 1. 1. 14 πάλιν οὖν οἶον ἐξ ὑπαρχῆς. Cp. *El.* 725 ἐξ ὑποστροφῆς = ὑποστραφέντες: Her. 5. 116 ἐκ νέης: Thuc. 3. 92 ἐκ καινῆς: ἐξ ἐπιδρομῆς = 'suddenly,' 'on the spur of the moment,' in Demosth. and Plato. αὐθις, as he had done in the case of the Sphinx's riddle. αὐτά = τὰ ἀφανῆ.

133 ἐπαξίως (which would usually have a gen.) implies the standard —worthily of his *own* godhead, or of the occasion—and is slightly stronger than ἀξίως. Cp. Eur. *Hec.* 168 ἀπωλέσας, ὥλέσας: Id. *Or.* 181 διοιχόμεθ', οἰχόμεθ': Id. *Alc.* 400 ὑπάκουσον, ἀκουσον.

134 πρὸ, on behalf of, cp. πρὸ τῶνδε φωνεῖν 10, O. C. 811: Xen. *Cyr.* 1. 6. 42 ἀξιώσουσι σὲ πρὸ ἑαυτῶν βουλευέσθαι. Campb. reads πρὸς τοῦ θανόντος, which here could mean only 'at the instance of the dead.' πρὸς never = 'on behalf of,' 'for the sake of,' but sometimes 'on the side of': e.g. Her. 1. 75 ἐλπίσας πρὸς ἑωυτοῦ τὸν χρησμὸν εἶναι, 'was on his side': infr. 1434 πρὸς σοῦ...φράσω, 'I will speak on your side,—in your interest': *Trach.* 479 καὶ τὸ πρὸς κείνου λέγειν, to state his side of the case also. ἐπιστροφή, a turning round

(O. C. 1045), hence, attention, regard: ἐπιστροφὴν τίθεσθαι (like σπουδὴν, πρόνοιαν τίθ., *Ai.* 13, 536) = ἐπιστρέφεισθαι (τινος), *Phil.* 599. Dem. *In Aristocr.* § 136 οὐκ ἐπεστράφη 'heeded not' = οὐδὲν ἐφρόντισε *ib.* § 135.

137 ὑπὲρ γὰρ οὐχὶ κ.τ.λ., 'on behalf of no far-off friend'; i.e. not merely in the cause of Laius, whose widow he has married. The arrangement of the words is designed to help a second meaning of which the speaker is unconscious: 'in the cause of a friend who is *not* far off' (his own father). The reference to Laius is confirmed by κείνῳ προσαρκῶν in 141.

138 αὐτοῦ = ἑμαυτοῦ: so κλαίω...αὐτὴ πρὸς αὐτήν, *El.* 285: τοὺς γ' αὐτὸς αὐτοῦ πολεμίους (οὐκ ἐὼ θάπτειν), *Ai.* 1132. ἀποσκεδῶ, dispel, as a taint in the air: cp. *Od.* 8. 149 σκέδασον δ' ἀπὸ κήδεα θυμοῦ: Plat. *Phaed.* 77 D μὴ...ὁ ἄνεμος αὐτὴν (τὴν ψυχὴν) ἐκβαλνουσας ἐκ τοῦ σώματος διαφυσῆ καὶ διασκεδάννυσιν.

139 ἐκείνουν ὁ κτανὼν. ἐκείνουν is thus placed for emphasis: cp. 820.

140 τοιαύτῃ, 'with a hand as fierce,' referring to κτανὼν, implies φονία: on τιμωρεῖν see 107. The spectator thinks of the time when Oed. shall be blinded by his own hand.

κείνῳ προσαρκῶν οὖν ἑμαυτὸν ὠφελῶ.
 ἀλλ' ὡς τάχιστα, παῖδες, ὑμεῖς μὲν βάθρων
 ἵστασθε, τοῖσδ' ἄραντες ἰκτῆρας κλάδους,
 ἄλλος δὲ Κάδμου λαὸν ὧδ' ἀθροίζετω,
 ὡς πᾶν ἐμοῦ δράσοντος· ἧ γὰρ εὐτυχεῖς
 σὺν τῷ θεῷ φανούμεθ', ἧ πεπτωκότες. 145

[Exil.]

ΙΕ. ὦ παῖδες, ἱστώμεσθα. τῶνδε γὰρ χάριν
 καὶ δεῦρ' ἔβημεν ὧν ὅδ' ἐξαγγέλλεται.
 Φοῖβος δ' ὁ πέμψας τάσδε μαντείας ἅμα

142 παῖδες. The king here, as the priest in 147, addresses *all* the suppliants. ἄλλος (144) is one of the king's attendants. βάθρων | ἵστασθε κ.τ.λ. Cp. *Ant.* 417 χθονὸς...ἀείρας: *Phil.* 630 νεῶς ἄγοντα. Prose would require a compound verb: *Xen. Symp.* 4. 31 ὑπανίστανται...θάκων. ἄραντες: see on 3.

145 ὡς πᾶν ἐμοῦ δράσοντος, 'warned that I mean to leave nought untried.' For ὡς see 11 and 97, notes and reff. πᾶν: cp. *Xen. Hellen.* 7. 4. 21 πάντα ἐποίει ὅπως, εἰ δύναίτο, ἀπαγάγοι. εὐ-τυχεῖς...πεπτωκότες, 'our health shall be made certain, or—our ruin': εὐτυχεῖς, if they succeed in their search for the murderer: πεπτωκότες, if they fail, since they will then rest under the ἀνήκεστον μῖασμα (98). The unconscious speaker, in his last words, strikes the key-note of the destined περιπέτεια.

147 ὦ παῖδες: see on 142. τῶνδε γὰρ.....ἐξαγγέλλεται, 'it was to seek what this man promises of himself that we e'en came.' καὶ (δεῦρ' ἔβημεν) gives a sharp emphasis to the verb. *Phil.* 380 ἐπειδὴ καὶ λέγεις θρασυστομῶν. The emphasis is often best reproduced in English by a stress on the auxiliary, as in *Lys. In Eratosth.* § 29 παρὰ τοῦ ποτε καὶ λήψεσθε δίκην; from whom *will*

you exact vengeance?' *Id.* or. 24, § 12 τί γὰρ ἂν καὶ ἔλεγεν; 'for what *could* he have said?' ἐξαγγέλλεται, proclaims on his own part (mid.), of himself; i.e. promises unasked, *ultro pollicetur*. Cp. *Al.* 1376 ἀγγέλλομαι εἶναι φίλος, 'I offer friendship.' *Eur.* has thus used ἐξαγγ. even where metre permitted the more usual ἐπαγγέλλομαι: *Heracl.* 531 κάξαγγέλλομαι | θνήσκειν, I offer to die.

149 ἅμα: i.e. may the god, who has thus summoned us to put away our pollution, *at the same time* come among us as a healing presence.

151—215 Parodos. (For the metres, see the Analysis which follows the Introduction.)

1st *strophe* (151—158). Is the god's message indeed a harbinger of health? Or has Apollo some further pain in store for us?

1st *antistrophe* (159—166). May Athene, Artemis and Apollo succour us!

2nd *strophe* (167—178). The fruits of the earth and the womb perish.

2nd *antistrophe* (179—189). The unburied dead taint the air: wives and mothers are wailing at the altars.

3rd *strophe* (190—202). May Ares, the god of death, be driven hence: may thy lightnings, O Zeus, destroy him!

σωτήρ θ' ἵκοιτο καὶ νόσου πανστήριος.

150

[*Exeunt omnes.*]

[OEDIPUS having now retired into the palace, and the suppliants having left the stage, the Chorus (15 in number) make their entrance (πάροδος) into the hitherto vacant ὀρχήστρα. They are Theban elders—men of noble birth, 'foremost in honour of the land' (1223)—and represent the Κάδμου λαὸς just summoned by OEDIPUS.]

ΧΟΡΟΣ.

στρ. α'. ὦ Διὸς ἀδνεπὲς φάτι, τίς ποτε τὰς πολυχρύσου
Πυθῶνος ἀγλαὰς ἔβας
Θήβας; ἐκτέταμαι, φοβερὰν φρένα δείματι πάλλων,
ἰήιε Δάλιε Παιάν,

3rd antistrophe (203—215). May the Lycean Apollo, and Artemis, and Dionysus fight for us against the evil god!

151 Διὸς, because Zeus speaks by the mouth of his son; Aesch. *Eum.* 19 Διὸς προφήτης δ' ἐστὶ Λοξίας πατρός. ἀδνεπὲς, merely a general propitiatory epithet: the Chorus have not yet heard whether the response is comforting or not. It is presently told to them by Oed. (242). φάτι, of a god's utterance or oracle (1440), poetic for φήμη: cp. 310. τίς ποτε ἔβας; 'in what spirit hast thou come' (bringing health or despair)?

152 Πυθῶνος, from Pytho (Delphi): for the gen., see on 142 βάθρων | ἵστασθε. τὰς πολυχρ. in allusion to the costly ἀναθήματα dedicated at Delphi, and esp. to the treasury of the temple, in which gold and silver could be temporarily deposited, as in a bank.

153 ἐκτέταμαι..... 'I am on the rack, terror shakes my soul.' The bold use of ἐκτέταμαι is interpreted by φοβερὰν φρένα δείματι πάλλων, which is to be taken in close connection with it. ἐκτείνεισθαι is not found elsewhere of mental tension. Cp. Xen. *Cyr.* I. 3. 11 ἕως παρατεί-

ναιμι τοῦτον, ὥσπερ οὗτος ἐμὲ παρατείνει ἀπὸ σοῦ κωλύων,— 'rack,' 'torture' him. But παρατείνεισθαι, when used figuratively, usually meant 'to be worn out,' 'fatigued to death': e.g. Plato *Lysis* 204 C παραταθήσεται ὑπὸ σοῦ ἀκούων θαμὰ λέγοντος, *enecabitur*, he will be tired to death of hearing it. πάλλων, transitive, governing φρένα, making my heart to shake; not intransitive, for παλλόμενος, with φρένα as accus. of the part affected. An intransitive use of πάλλω in this figurative sense is not warranted by such instances as Ar. *Lys.* 1304 κοῦφα πάλλων, 'lightly leaping in the dance': Eur. *El.* 435 ἐπαλλε δελφίς (= ἐσκίρτα), 'the dolphin leaped': ib. 477 ἵπποι ἐπαλλον 'quivered' (in death). Cp. Aesch. *P. V.* 881 κραδία φόβῳ φρένα λακτίζει.

154 Δάλιε. The Delphian Apollo is also Delian—having passed, according to the Ionic legend, from his native Delos, through Attica, to Delphi (Aesch. *Eum.* 9—12). ἰήιε (again in 1096), 'to whom wild cries rise,' invoked with the cry ἰή: cp. *Tr.* 221 ἰὼ ἰὼ Παιάν. Soph. has the form παιών, παιήων as 'a healer,' *Phil.* 168, 832.

5 ἀμφὶ σοὶ ἀζόμενος τί μοι ἢ νέον 155
 ἢ περιτελλομέναις ὥραις πάλιν ἐξανύσεις χρέος.
 εἰπέ μοι, ὦ χρυσέας τέκνον Ἑλπίδος, ἄμβροτε Φάμα.

ἀντ. α'. πρῶτά σε κεκλόμενος, θύγατερ Διός, ἄμβροτ'
 Ἀθάνα,
 γαῖαοχόν τ' ἀδελφεᾶν 160
 Ἄρτεμιν, ἃ κυκλέοντ' ἀγορᾶς θρόνον εὐκλέα θάσσει,
 καὶ Φοῖβον ἐκαβόλον, ἰὼ
 5 τρισσοὶ ἀλεξίμοροι προφάνητέ μοι,

155 ἀζόμενος (root ἀγ, whence ἅγιος) implies a *religious* fear: cp. *Od.* 9. 478 σχέτλι', ἐπεὶ ξείνους οὐχ ἄξιο σῶ ἐνὶ ὅκῳ | ἐσθήμεναι. ἢ νέον ἢ... πάλιν, 'perchance unfelt before, perchance returning in the fulness of the years.' Are we to suffer some *new* plague, for some recent impiety? Or are we to be visited by a *recurrence* of plagues suffered in past years, on account of some old defilement? The second guess is right: it is the old curse in the house of Labdacus that is at work. νέον (*adj.*, with χρέος) is harshly coordinated with πάλιν (*adv.*, with ἐξανύσεις): τί μοι νέον χρέος ἐξανύσεις; ἢ τί χρέος πάλιν ἐξανύσεις;

157 χρυσέας κ.τ.λ. The answer (not yet known to them) sent by Apollo is personified as Φάμα, a divine Voice,—'the daughter of golden Hope,' because—whether favourable or not—it is the *issue* of that hope with which they had awaited the god's response.

159 κεκλόμενος, a *nominativus pendens*, being followed in 164 by προφάνητέ μοι instead of εὐχομαι προφανῆναι. See *Thomps. Synt.* § 329.

160 γαῖαοχόν has this sense only here. Cp. Παλλὰς πολιοῦχος *Ar. Eq.* 581, πολιissoῦχοι θεοί *Aesch. Theb.* 69.

161 κυκλέοντ' ἀγορᾶς θρόνον, by *hypallage* for κυκλοέσης ἀγορᾶς θρόνον, 'her throne in the centre of our agora': cp. *Ant.* 793 νέκος ἀνδρῶν ξύναιμον, *Tr.* 993 ὦ Κηναία κρηπίς βωμῶν, *Αἰ.* 176 νίκας ἀκάρπτωτον χάριν. κυκλέοντα does not assert a definitely circular form for the agora, but = 'surrounding' rather than 'round,' the epithet marking that the sitting statue of Artemis is the *central object*. Cp. *Eur. Or.* 919 ὀλιγάκις ἄστυ ἀγορᾶς χραίνων κύκλον, 'the circle of the agora,' i.e. its bounds. *Thuc.* 3. 74 τὰς οἰκίας τὰς ἐν κύκλῳ τῆς ἀγορᾶς, 'all round' the agora. Other possible versions are (1) 'her round throne consisting of the agora,'—a strained metaphor, for θρόνος is the chair of the statue: (2) 'her round seat in the agora,' κυκλ. meaning that the pedestal of the statue was circular. εὐκλέα, acc. sing., a shortened form for εὐκλεῖά (εὐκλεᾶ): see *L. and S. s.v.* The epithet contains an allusion to Artemis Εὐκλεία, the virgin goddess of Fair Fame, worshipped esp. by Locrians and Boeotians, and also at Corinth. Pausanias saw a temple of Ἄρτεμις Εὐκλεία, with a statue by Scopas, near the Προῖτιδες πύλαι on the N.E. of Thebes.

εἴ ποτε καὶ προτέρας ἄτας ὑπερ ὀρνυμένας πόλει 165
ἡνύσατ' ἐκτοπίαν φλόγα πῆματος, ἔλθετε καὶ νῦν.

στρ. β'. ὦ πόποι, ἀνάρριθμα γὰρ φέρω
πῆματα· νοσεῖ δέ μοι πρόπας στόλος, οὐδ' ἐνι
φροντίδος ἔγχος
ὦ τις ἀλέξεται. οὔτε γὰρ ἔκγονα 171
κλυτᾶς χθονὸς αὔξεται οὔτε τόκοισιν
5 ἡγίων καμάτων ἀνέχουσι γυναῖκες· 174
ἄλλον δ' ἂν ἄλλω προσίδοις ἅπερ εὔπτερον ὄρνιν
κρεῖσσον ἀμαιμακέτου πυρὸς ὄρμενον
ἄκτάν πρὸς ἐσπέρου θεοῦ·

ἀντ. β'. ὦν πόλις ἀνάρριθμος ὄλλυται·

165 ἄτας ὑπερ, 'in arrest of ruin': lit. 'on account of.' Cp. *Ant.* 932 κλαύμαθ' ὑπάρξει βραδυτῆτος ὑπερ: Aesch. *Theb.* 111 ἴδετε παρθένων ἰκέσιον λόχον δουλοσύνας ὑπερ, 'to avert slavery': so 187. ὀρνυμένας πόλει; poet. extension of the use of the dat. with words of *attacking*, e.g. ἐπιέναι, ἐπιτίθεσθαι.

166 ἡνύσατ' ἐκτοπίαν, 'drove beyond our borders,' made ἐκτοπία, = ἐξωρίσατε, a rare use of ἀνύω like ποιεῖν, καθιστάναι: for ordinary use *with infin.*, cp. 720. ἔλθετε καὶ νῦν, an *echo* of προφάνητε μοι, προτέρας having suggested καὶ νῦν: as in 338 ἄλλ' ἐμέ ψέγεις repeats ὄργην ἐμέμψω τὴν ἐμήν: so *Αἰ.* 1111 οὐ γάρ τι τῆς σῆς οὐνεκ' ἐστρατεύετο | γυναικὸς... ἄλλ' οὐνεχ' ὄρκων... σοῦ δ' οὐδέν, and *ibid.* 627—30.

167 ὦ πόποι is merely a cry like παπαῖ: *Tr.* 853.

170 στόλος, like στρατός, = λαός. οὐδ' ἐνι κ.τ.λ., 'and thought can find no weapon for defence.' ἐνι = ἐνεστι, is available. φροντ. ἔγχος, not a weapon *consisting in* a device, but a weapon *discovered by* human wit, ἔγχος ὦ τις ἀλέξ. being

a bold equivalent for μηχανὴ ἀληξητηρία.

173 οὔτε τόκοισιν... 'by no birth of children do women surmount the pangs in which they shriek.' Or τόκοις may = ἐν τοῖς τόκοις.

175 ἄλλον δ'... ἄλλω, 'one after another.' The dative here seems to depend mainly on the notion of adding implied by the iteration itself; though it is probable that the neighbourhood of πρὸς in προσίδοις may have been felt as softening the boldness. προσορᾶν could not be used as = 'to see *in addition*.'

177 ὄρμενον, 'sped,' 'hurried,' since the life is quickly gone. The aor. part. marks the *beginning* of the flight: *Il.* 11. 571 δοῦρα ὄρμενα πρόσσω.

178 ἄκτάν πρὸς for πρὸς ἄκτάν, cp. 525, *O. C.* 126. ἐσπέρου θεοῦ: as the Homeric Erebus is in the region of sunset and gloom (*Od.* 12. 81) and Hades is ἐννυχίων ἀναξ *O. C.* 1559.

179 ὦν... ἀνάρριθμος, 'By such deaths past numbering': ὦν, masc., referring to ἄλλον... ἄλλω, —knowing no limit to such (deaths): cp.

νηλέα δὲ γένεθλα πρὸς πέδῳ θαναταφόρα κεῖται
ἀνοίκτως·

ἐν δ' ἄλοχοι πολιαί τ' ἐπὶ ματέρες

ἄκταν παρὰ βώμιον ἄλλοθεν ἄλλαι 182

5 λυγρῶν πόνων ἰκτῆρες ἐπιστενάχουσιν. 185

παιὰν δὲ λάμπει στονόεσσά τε γῆρυς ὄμανλος·

ὦν ὕπερ, ὦ χρυσέα θύγατερ Διός,

εὐῶπα πέμψον ἀλκάν·

στρ. γ. "Ἀρεά τε τὸν μαλερόν, ὃς νῦν ἄχαλκος ἀσπίδων

φλέγει με περιβόατος ἀντιάζων, 191

παλίσσυστον δράμημα νωτίσαι πάτρας

ἀνάρριθμος θρήνων *El.* 232, μνηῶν | ἀνήριθμος *Ai.* 602, where the gen. depends on the substantival notion (ἀριθμός) in the compound.

180 γένεθλα (πόλεως), 'her sons': cp. 1424. νηλέα, unpitied. ἀνοίκτως, without οἶκτος, lament, made for them. Cp. *Thuc.* 2. 50 πολλῶν ἀτάφων γιγνομένων (in the plague, 430 B.C.): and for ἀνοίκτως, *Aesch. Theb.* 51 οἶκτος δ' οὐτις ἦν διὰ στόμα, 'no word of pity.'

181 ἐν δ', cp. on 27. ἐπὶ, adv.: *Her.* 7. 65 τῶσα δὲ καλάμινα εἶχον, ἐπὶ δέ, σίδηρον ἦν.

182 ἀκτὰν παρὰ βώμιον, 'at the steps of the altars': *Aesch. Cho.* 722 ἀκτὴ χώματος, the edge of the mound: *Eur. H. F.* 984 ἀμφὶ βωμίαν | ἔπτηξε κρηπὶδ', at the base of the altar. Most of the mss. read παραβώμιον: to suit this ἀχάν and αὐδάν have been conjectured for ἀκτάν, but the text is both simpler and better.

185 λυγρῶν πόνων ἰκτῆρες, 'entreating for their weary woes': i.e. on account of, for release from,—causal gen.: cp. ἀλγεῖν τύχης, *Aesch. Ag.* 571.

186 παιὰν δὲ λάμπει, 'The prayer to the Healer rings clear': 473 ἔλαμψε...φάμα: *Aesch. Theb.* 104 κτύπον δέδορκα. ὄμανλος, i.e. heard

at the same time, though not σύμφωνος with it.

188 ὦν ὕπερ: see on 165.

190 "Ἀρεά τε κ.τ.λ. The acc. and infin. "Ἀρεα...νωτίσαι depend on δός or the like, suggested by the preceding words. Cp. *Il.* 7. 179 Ζεὺ πάτερ, ἧ Ἀλάντα λαχεῖν ἧ Τυδέος υἱόν (grant that). *Aesch. Theb.* 253 θεοὶ πολῖται, μὴ με δουλείας τυχεῖν. Ares is for Soph. not merely the war-god, but generally βροτολοιγός, the Destroyer: cp. *Ai.* 706. Here he is identified with the fiery plague. ἄχαλκος ἀσπίδων (cp. *El.* 36 ἄσκειον ἀσπίδων: *Eur. Ph.* 324 ἀπεπλος φαρῶν) in contrast with περιβόατος: Ares comes not, indeed, as the god of war, yet shrieks of the dying surround him with a cry (βοή) as of battle.

191 περιβόατος could not mean 'crying loudly': the prose use ('famous' or 'notorious,' *Thuc.* 6. 31) confirms the pass. sense here. ἀντιάζων, attacking: *Her.* 4. 80 ἡν-τιασάν μιν (acc.) οἱ Θρήϊκες. *Aesch.* has the word once only, as='to meet' (not in a hostile sense), *Ag.* 1557 πατέρ' ἀντιάσασα: *Eur.* always as='to entreat'; and so Soph. *El.* 1009.

192 νωτίσαι, to turn the back in

ἔπουρον εἴτ' ἐς μέγαν
 5 θάλαμον Ἀμφιτρίτας
 εἴτ' ἐς τὸν ἀπόξενον ὄρμον
 Θρήκιον κλύδωνα·
 τελεῖν γάρ, εἴ τι νύξ ἀφῆ,
 τοῦτ' ἐπ' ἡμαρ ἔρχεται·

195

flight (Eur. *Andr.* 1141 πρὸς φυγὴν ἐνώτισαν), a poet. word used by Aesch. with acc. πόντον, to *skim* (*Ag.* 286), by Eur. *Ph.* 651 (Dionysus) κισσὸς δν...ἐνώτισεν as = 'to cover the back of.' δράμημα, cognate acc.: ἄλμα κουφιεῖν, *Αἰ.* 1287. πάτρας: see on βάθρων, 142.

194 ἔπουρον = ἐπουριζόμενον (ironical). See L. and S. s. v. The word is active *Tr.* 954 ἔπουρος ἐστιώτις αὔρα, 'wafting.' The v. l. ἄπουρον would go with πάτρας, 'away from the borders of my country,'—from Ionic οὔρος = ὄρος. But the word does not occur. μέγαν—θάλαμον Ἀμφ., the Atlantic. θάλαμος Ἀμφ. alone would be merely 'the sea' (*Od.* 3. 91), but μέγαν helps to localise it, since the Atlantic was esp. ἡ μεγάλη θάλασσα. Thus Polyb. 3. 37 calls the *Mediterranean* τὴν καθ' ἡμᾶς,—the *Atlantic* τὴν ἔξω καὶ μεγάλην προσαγορευομένην.

196 ἀπόξενον, 'where none find haven';—lit. 'away from strangers,' i.e. keeping them at a distance. Three times in Aesch. the word, with a gen. (γῆς, πέδου), = 'estranged from,' 'a stranger to.' Such compounds are usu. *passive* in sense: cp. ἀπόθεος, ἀπόμισθος, ἀπότιμος (215), ἀποχρήματος. ἀπόξενος ὄρμος, the Euxine: an oxymoron, = ὄρμος ἄνορμος. Strabo 7. 298 ἄπλουν γὰρ εἶναι τότε τὴν θάλατταν ταύτην καὶ καλεῖσθαι "Ἀξενον διὰ τὸ δυσχεῖμερον καὶ τὴν ἀγριότητα τῶν περιοικούντων ἐθνῶν καὶ μάλιστα τῶν Σκυθικῶν, ξενοθυτούντων. The epithet Θρή-

κιον here suggests the savage folk to whom Ares is ἀγχίπολις on the W. coast of the Euxine (*Ant.* 969).

198 τελεῖν γάρ...ἔρχεται, 'for if night leave aught undone (in the work of destruction), day follows to accomplish this': i.e. εἴ τι νύξ ἀφῆ, ἡμαρ ἐπέρχεται τελεῖν τοῦτο. τελεῖν (Hermann's suggestion for τέλει of the MSS.) is the common infin. of purpose; and the *pres. inf.* is right, because the act is not single, but repeated. The reading τελεῖν is strongly supported by the *position* of the word ('to accomplish,—if night omits aught,—day follows'). No version of τέλει explains this. The most tolerable is Elmsley's: 'Infulness—if night omit aught—day attacks (ἐπέρχεται) this': but I do not think that such a rendering can stand. Others render—'if night at its close spare anything.' The objections to this are (i) the weakness of the sense: (ii) the simple dat. in this meaning, for which we require ἐπὶ τέλει, πρὸς τέλει, or ἐν τέλει. The Schol.'s ἐπὶ τῷ ἑαυτῆς τέλει merely cuts the knot. εἰ...ἀφῆ. Cp. 874 εἰ ὑπερπλησθῇ (lyric): *O. C.* 1443 εἰ στερηθῶ (dialogue): *Ant.* 710 καὶ τις ἦ (do.). In using εἰ with subjunct., the Attic poets were influenced by the epic usage. The instances in classical prose are usu. doubtful, but in Thuc. 6. 21 εἰ ξυστώσιν has good authority.

199 ἐπ'...ἔρχεται: for the ad-

10 τόν, ὦ <τᾶν> πυρφόρων 200
 ἄστραπᾶν κράτη νέμων,
 ὦ Ζεῦ πάτερ, ὑπὸ σῶ φθίσουν κεραυνῶ.

ἀντ. γ'. Λύκει' ἄναξ, τά τε σὰ χρυσοστροφῶν ἀπ' ἀγκυ-
 λᾶν

βέλεα θέλοιμ' ἂν ἀδάματ' ἐνδατεῖσθαι 205
 ἄρωγὰ προσταθέντα, τὰς τε πυρφόρους
 Ἀρτέμιδος αἴγλας, ξὺν αἷς

5 Λύκι' ὄρεα διάσσει

verbial ἐπὶ separated from ἔρχεται, cp. *O. C.* 1777 μηδ' ἐπὶ πλείω | θρήνον ἐγείρετε. This is 'tnesis' in the larger sense: tmesis proper is when the prep. is essential to the sense of the verb: *Il.* 8. 108 οὓς ποτ' ἀπ' Αἰνείαν ἐλόμην = οὓς ἀφελόμην Αἰνείαν.

200 τόν = ὄν, sc. Ἄρεα (190). τᾶν: this is Herm.'s conjecture, to supply the long syllable required by the metre (cp. 213 πελασθῆναι φλέγοντ').

203 Λύκειε, Apollo, properly the god of light (λυκ), whose image, like that of Artemis, was sometimes placed before houses (*El.* 637 Φοῖβε προστατήριε, Aesch. *Theb.* 449 προστατηρίας | Ἀρτέμιδος), so that the face should catch the first rays of the morning sun (δαίμονες... ἀντήλιοι *Id. Ag.* 519): then, through Λύκειος being explained as λυκοτόνος (*Soph. El.* 7), Apollo the Destroyer of foes: Aesch. *Theb.* 145 Λύκει' ἄναξ, Λύκειος γενοῦ | στρατῶ δαΐφ. Cp. below, 919.

204 χρυσοστροφῶν ἀπ' ἀγκυλᾶν, 'from thy bent bow's string of woven gold.' ἀγκύλη, a cord brought round on itself, a noose or loop, here = the νευρά of the bent bow.

205 ἐνδατεῖσθαι, pass., to be distributed, i.e. showered abroad on the hostile forces. The order of words, and the omission of σέ, are

against making ἐνδατ. midd. Others understand, 'I would fain celebrate,' a sense of ἐνδατεῖσθαι derived from that of *distributing words* (λόγους ὀνειδιστῆρας ἐνδατούμενος, Eur. *H. F.* 218). The bad sense occurs in *Trach.* 791 τὸ δυσπάρεινον λέκτρον ἐνδατούμενος: the good, only in Aesch. fr. 340 ὁ δ' ἐνδατεῖται τὰς εἰς εὐπαιδίας, 'celebrates his happy race of children.'

206 προσταθέντα from προῆστημι, not προστείνω. Cp. *Ai.* 803 πρόστητ' ἀναγκαλὰς τύχης. *El.* 637 Φοῖβε προστατήριε. *O. T.* 881 θεὸν οὐ λήξω προστατάν ἰσχων. For 1st aor. pass. part., cp. κατασταθείς *Lys. or.* 24. 9, συσταθείς *Plato Legg.* 685 C. προσταθέντα from προστείνω (a verb which does not occur) would scarcely mean 'directed against the enemy,' but rather 'strained against the bow-string.' προσταχθέντα, found in one MS., would make ἄρωγὰ prosaic, and is *contra metrum*.

207 Ἀρτέμιδος αἴγλας, the torches with which Artemis was represented, holding one (ξὺν αἷς = ἄς ἔχουσα: cp. 55) in each hand (*Ar. Ran.* 1362 διπύρους ἀνέχουσα λαμπάδας, *Tr.* 214 Ἀρτεμιν ἀμφίπυρον),—in her character of Διῖλῦκη, σελασφόρος, φωσφόρος, ἀντήλιος, —names marking her connection with Selene.

208 Λύκι' ὄρεα διάσσει as

τὸν χρυσομίτραν τε κικλήσκω,
 τᾶσδ' ἐπώνυμον γᾶς,
 οἰνώπα Βάκχον εὖιον,
 Μαινάδων ὁμόστολον
 10 πελασθῆναι φλέγοντ'
 ἀγλαῶπι <σύμμαχον>
 πεύκα 'πὶ τὸν ἀπότιμον ἐν θεοῖς θεόν.

210

215

[*First ἐπεισδῖον.* OEDIPUS re-enters from the palace in time to hear the closing strains of the prayer for aid against the pestilence which the Chorus has been addressing to the gods.]

ἐλαφηβόλος, ἀγροτέρα, huntress. **Λύκια:** the *Lycian* hills are named here in order to associate Artemis more closely with her brother under his *like-sounding* name of Λύκειος. At Troezen there was even a temple of "Ἀρτεμις Λυκεία,—a title apparently intended to mark her as the feminine counterpart of the Λύκειος θεός.

209 τὸν χρυσομίτραν. *μίτρα*, a snood: Eur. *Bacch.* 831 ΔΙ. (to Pentheus) πέπλοι ποδῆρεις· ἐπὶ κάρᾳ δ' ἔσται *μίτρα*.

210 τᾶσδ' ἐπώνυμον γᾶς, 'who is named with the name of this land.' As he is Βάκχος, so is Thebes called Βακχεία (*Tr.* 510), while he, on the other hand, was Καδμεύας νύμφας ἄγαλμα (*Ant.* 1115). The *mutual* relation of the names is intended here by ἐπώνυμον. The word usually means *called after* (τινός, rarely τινί). But ἄρχων ἐπώνυμος, ἥρωες ἐπώνυμοι were those who *gave* names to the year, the tribes: and so Αἰ. 574 (σάκος) ἐπώνυμον, the shield which *gave* its name to Eurysaces. Cp. Eur. *Ion* 1555 where Athene says, ἐπώνυμος δὲ σῆς ἀφικόμην χθονός, *giving* my name.

211 οἰνώπα...εὖιον, 'ruddy'— 'to whom Bacchants cry εὐοῖ.' Note how in this passionate ode all bright colours (χρυσέας, εὐῶπα,

χρυσοστροφῶν, αἴγλας, χρυσομίτραν, οἰνώπα, ἀγλαῶπι), and glad sounds (ἰήιε Παιάν, εὖιον), are contrasted with the baleful fires of pestilence and the shrieks of the dying.

212 Μαινάδων ὁμόστολον = στελλόμενον ἅμα ταῖς Μαινάσιν, setting forth, roaming with the Maenads: Apoll. Rhod. 2. 802 ὁμόστολος ὑμῖν ἔπεσθαι. The nymphs attendant on Dionysus, who nursed the infant god in Nysa, and afterwards escorted him in his wanderings, are called Μαινάδες, Θυιάδες, Βάκχαι.

214 ἀγλαῶπι. A cretic has been lost. Prof. Kennedy's σύμμαχον is simple and appropriate. Arndt conjectures δαῖτα ('destroying, consuming,' prob. from root δαφ, to kindle, Curt. *Etym.* § 258); but in connection with the 'blithe torch' of Dionysus so sinister an epithet seems unsuitable.

215 τὸν ἀπότιμον. See on ἀπόξενον 196. Ares is 'without honour' among the gentler gods: cp. *Il.* 5. 31 (Apollo speaks), Ἄρες, Ἄρες βροτολοιγέ, μαιφόνε, τειχεσιπλήτα: and *ib.* 890 where Zeus says to Ares, ἔχθιστός τέ μοι ἔσσι θεῶν, κ.τ.λ. So the Erinyes are στύγη θεῶν (Aesch. *Eum.* 644); and the house of Hades is hateful even to the gods (*Il.* 20. 65).

ΟΙ. αἰτεῖς· ἃ δ' αἰτεῖς, τᾶμ' ἐὰν θέλῃς ἔπη
 κλύων δέχεσθαι τῇ νόσῳ θ' ὑπηρετεῖν,
 ἀλκὴν λάβοις ἂν κἀνακούφισιν κακῶν·
 ἀγὼ ξένος μὲν τοῦ λόγου τοῦδ' ἐξερώ,
 ξένος δὲ τοῦ πραχθέντος· οὐ γὰρ ἂν μακρὰν 220
 ἵχνευον αὐτός, μὴ οὐκ ἔχων τι σύμβολον.

216-462 First ἐπεισόδιον. Oedipus solemnly denounces a curse on the unknown murderer of Laius. The prophet Teiresias declares that the murderer is Oedipus.

216 ἃ δ' αἰτεῖς. 'Thou prayest; and in answer to thy prayer,—if...' The place of λάβοις is against taking ἀλκὴν κἀνακ. κακῶν as in appos. with ἃ: rather the construction changes, and α is left as an acc. of general reference.

217 κλύων not strictly = πιθαρχῶν, 'obediently' (in which sense κλύειν takes *gen.*: τῶν ἐν τέλει, *Αἰ.* 1352), but simply 'on hearing them': δέχεσθαι as *Phil.* 1321 κοῦτε σύμβολον δέχει: *Ar. Plut.* 63 δέχου τὸν ἄνδρα καὶ τὸν ὄρνιν τοῦ θεοῦ. τᾶμ' emphatic by place: 'you pray (to the gods): hear *me* and (with their help) you shall have your wish.' τῇ νόσῳ ὑπηρετεῖν, = θεραπεύειν τὴν ν., do that which the disease requires (for its cure), like ὑπηρετοίην τῷ παρόντι δαίμονι, *El.* 1306.

218 ἀλκὴν as well as ἀνακούφισιν with κακῶν: *Hes. Op.* 199 κακοῦ δ' οὐκ ἔσσεται ἀλκή: *Eur. Med.* 1322 ἔρυμα πολέμιας χερὸς: below 1200 θανάτων...πύργος: *Αἰ.* 1212 δέιματος...προβολὰ καὶ βελέων.

219-223 ἀγὼ ξένος μὲν...τάδε. Oed. has just learned from Creon that Laius was believed to have been murdered by robbers on his way to Delphi, but that, owing to the troubles caused by the Sphinx, no effective search had been made at the time (114-131). He has at

once resolved to take up the matter—both because Apollo enjoins it, and as a duty to the Theban throne (255). But the murder occurred before he had come to Thebes. He must therefore appeal for some clue—σύμβολον—to those who were at Thebes when the rumour was fresh.

220 οὐ γὰρ ἂν μακρὰν κ.τ.λ. The connection of thought in the whole passage is as follows:—'I will appeal to you for any aid that you can give me in tracking the murder. For, if I had *not* made such an appeal to you, but had trusted to myself alone, I could not have made much progress in the search,—unless, indeed, I had possessed some clue, derived from my own recollection of the events. But I have no such clue, since I came to Thebes only after the events: and therefore I appeal to you.'

The chief protasis to οὐκ ἂν μακρὰν ἵχνευον is contained in αὐτός, 'unaided,' which is equivalent to εἰ αὐτὸς (= μόνος) ἵχνευον, *if I were tracing it alone*. Then μὴ οὐκ ἔχων κ.τ.λ. is a subordinate protasis, equivalent to εἰ μὴ εἶχον. So the conditional sentence, written in full, would stand thus, (1) denoting the chief protasis, and (2) the subordinate:—(1) εἰ αὐτὸς ἵχνευον, οὐκ ἂν μακρὰν ἵχνευον, (2) εἰ μὴ εἶχόν τι σύμβολον. Now (1) is an unreal supposition (for he is *not* tracking alone); and that makes the whole supposition unreal. εἰ μὴ εἶχον is a part of that

νῦν δ', ὕστερος γὰρ ἀστὸς εἰς ἀστοὺς τελῶ,
 ὑμῖν προφωνῶ πᾶσι Καδμείοις τάδε·
 ὅστις ποθ' ὑμῶν Λαῖον τὸν Λαβδάκου
 κάτοιδεν ἀνδρὸς ἐκ τίνος διώλετο,
 τοῦτον κελεύω πάντα σημαίνειν ἐμοί·
 κεί μὲν φοβεῖται, τοῦ πίκλημ' ὑπέξελεῖν

225

unreal supposition, and so that form, which would naturally imply that he *has* a clue, can be used here, although, as a fact, he has *no* clue. Suppose it to be said of a man too old for work, '*If he were young, he would not be doing well, if he did not work*': εἰ νέος ἦν, οὐκ ἂν εὖ ἐποίει, εἰ μὴ ἐπόνει. The chief protasis, εἰ νέος ἦν, being unreal, makes all the rest unreal: and hence εἰ μὴ ἐπόνει can be used, although, as a fact, he does *not* work. Compressed into a form like that in the sentence in the text, this would be, οὐκ ἂν εὖ ἐποίει νέος ὢν, μὴ οὐ πονῶν.

Translate: 'For I should not be far on the track, if I were tracing it alone, without a clue.'

222 νῦν δ', 'but as it is': i.e., 'since it would be vain to attempt the search *alone*—since I came to Thebes only after the event.'—*ὕστερος* sc. τοῦ πραχθέντος: for the adj. instead of an adv. ὕστερον, cp. *Αἰ.* 217 νύκτερος...ἀπελωβήθη: *Ιλ.* 1. 424 χθιζὸς ἔβη: *Xen. An.* 1. 4. 12 τοῖς προτέροις (=πρότερον) μετὰ Κύρου ἀναβάσι. εἰς ἀστοὺς τελῶ *inler cives censor*: a metaphor from being *rated* (for taxation) in a certain class: *Her.* 6. 108 εἰς Βοιωτοὺς τελείν: *Eur. Bacch.* 822 ἐς γυναῖκας ἐξ ἀνδρὸς τελῶ. ἀστὸς εἰς ἀστοὺς like *Αἰ.* 267 κοινὸς ἐν κοινούσι: *ιβ.* 467 ξυμπεσὼν μόνος μόνους: *Ph.* 135 ἐν ξένῳ ξένον: *ιβ.* 633 ἴσος ὦν ἴσοις ἀνήρ.

227 f. κεί μὲν φοβεῖται τοῦ πίκλημ' ὑπέξελῶν | αὐτὸς καθ' αὐτοῦ is the reading of all the mss.

I feel certain that we should read ὑπέξελεῖν | αὐτὸν καθ' αὐτοῦ, the change of αὐτὸν into αὐτὸς having necessarily followed that of ὑπέξελεῖν into ὑπέξελῶν, due to an interpretation which took the latter with φοβεῖται. I find the key to the true sense in *Thuc.* 4. 83 (*Arrhibaeus*, the enemy of *Perdiccas*, makes overtures to *Brasidas*, and the *Chalcidians* exhort *Brasidas* to listen): ἐδίδασκον αὐτὸν μὴ ὑπέξελεῖν τῷ Περδίκκᾳ τὰ δεινὰ, 'they impressed upon him that he must not remove the dangers from the path of *Perdiccas*' by repulsing the rival power of *Arrhibaeus*. ὑπέξελεῖν τὰ δεινὰ = to take them away (ἐκ) from under (ὑπὸ) the feet,—from the path immediately before him: τῷ Περδίκκᾳ being a dat. commodi. So here: κεί μὲν φοβεῖται, and if he is afraid (as knowing himself to be the culprit), then I bid him (κελεύω continued from 226), ὑπέξελεῖν τὸ ἐπὶ κλημῶ to take the peril of the charge out of his path αὐτὸν καθ' αὐτοῦ (by speaking) himself against himself. If the culprit is denounced by another person, he will be liable to the extreme penalty. If he denounces himself, he will merely be banished. By denouncing himself, he forestalls the danger of being denounced by another. Instead of a dat. commodi αὐτῷ (corresponding to τῷ Περδίκκᾳ in *Thuc.*), *Soph.* has written καθ' αὐτοῦ, because *self-accusation* is the mode of doing the act expressed by ὑπέξελεῖν, which implies

αὐτὸν καθ' αὐτοῦ· πείσεται γὰρ ἄλλο μὲν
 ἄστεργές οὐδέν, γῆς δ' ἄπεισιν ἀβλαβής·
 εἰ δ' αὖ τις ἄλλον οἶδεν ἐξ ἄλλης χθονὸς 230
 τὸν αὐτόχειρα, μὴ σιωπάτω· τὸ γὰρ
 κέρδος τελῶ ἔγὼ χῆ χάρις προσκείσεται.
 εἰ δ' αὖ σιωπήσεσθε, καὶ τις ἢ φίλου
 δείσας ἀπώσσει τοῦπος ἢ χαυτοῦ τόδε,
 ἅκ τῶνδε δράσω, ταῦτα χρὴ κλύειν ἐμοῦ. 235
 τὸν ἄνδρ' ἀπαυδῶ τοῦτον, ὅστις ἐστί, γῆς
 τῆσδ', ἧς ἐγὼ κράτη τε καὶ θρόνους νέμω,
 μήτ' ἐσδέχεσθαι μήτε προσφωνεῖν τινα,
 μήτ' ἐν θεῶν εὐχαῖσι μήτε θύμασιν

κατηγορήσαι. The pregnant καθ' αὐτοῦ is rendered still less harsh by the fact that τοῦπικλήμα precedes. There is no 'aposiopesis' or 'suppressed clause': we have simply to carry on κελεύω.

I believe ὑπεξελών and αὐτὸς to be indefensible. If they were to be retained, I should then, as the least of evils, translate thus:— 'And if he is afraid,—when (by speaking) he will have removed the danger of the charge from his own path,—[let him not fear].' Such an ellipse, however, seems to me almost impossibly harsh. For other explanations, see large edition, Appendix, Note 6.

230 ἄλλον...ἐξ ἄλλης χθονός, 'another [i.e. other than one of yourselves, the Thebans] from a strange land': an alien, whether resident at Thebes, or not: cp. 451 οὗτός ἐστιν ἐνθάδε, | ξένος λόγῳ μέτοικος. The cases contemplated in the proclamation (223—235) are (1) a Theban denouncing another Theban, (2) a Theban denouncing himself, (3) a Theban denouncing an alien.

231 τὸ κέρδος, 'his guerdon,' the expected gain, τὰ μῆνυτρα. Tr. 191 ὅπως | πρὸς σοῦ τι κερδά-
 ναμι καὶ κτώμεν χάριν.

232 προσκείσεται, will be stored up besides (cp. Eur. Alc. 1039 ἄλγος ἄλγει προσκείμενον, added). χάρις κείται is perf. pass. of χάριν τίθεμαι or κατατίθεμαι (τινὶ or παρὰ τινί),—a metaphor from deposits of money: τὰ χρήματα κείσθω παρ' οἷς τισιν ἂν ὑμῖν δοκῇ [Plat.] *Erist.* 346 C.

233 φίλου, αὐτοῦ with ἀπώσσει only (Il. 15. 503 ἀπώσασθαι κακὰ νηῶν), 'shall seek to screen friend or self from my behest.'

234 δείσας φίλου as = δέσας ὑπὲρ φίλου (like κήδομαι, φροντίζειν) would be too harsh, and rhythm is against it. τοῦπος...τόδε, this command to give up the guilty.

236—240 ἀπαυδῶ (ἀπ-, because the first clauses are negative), I command, (μὴ) τινα γῆς τῆσδε that no one belonging to this land μήτ' ἐσδέχεσθαι μήτε προσφωνεῖν shall either entertain or accost τὸν ἄνδρα τοῦτον ὅστις ἐστί. For the gen. γῆς cp. Plato *Prot.* 316 B Ἴπποκράτης ὅδε ἐστὶ μὲν τῶν ἐπιχωρίων, Ἀπολλοδώρου υἱός, οἰκίας μεγάλης καὶ εὐδαίμονος.

239 The construction is μήτε κοινὸν ποιεῖσθαι [μήτε] ἐν...εὐχαῖσι μήτε θύμασιν, a μήτε before εὐχαῖσι being suppressed. Cp. Aesch. *Ag.* 532 Πάρις γὰρ οὔτε συντελὴς πόλεις:

κοινὸν ποιεῖσθαι, μήτε χέρνιβος νέμειν
 ὠθεῖν δ' ἀπ' οἴκων πάντας, ὥς μιάσματος
 τοῦδ' ἡμῖν ὄντος, ὥς τὸ Πυθικὸν θεοῦ
 μαντεύειν ἐξέφηεν ἀρτίως ἐμοί.
 ἐγὼ μὲν οὖν τοιόσδε τῷ τε δαίμονι
 τῷ τ' ἀνδρὶ τῷ θανόντι σύμμαχος πέλω·
 κατεύχομαι δὲ τὸν δεδρακότ', εἴτε τις
 εἰς ὃν λέληθεν εἴτε πλειόνων μέτα,
 κακὸν κακῶς νιν ἄμωρον ἐκτρίψαι βίον.

240

245

Cho. 294 δέχεσθαι δ' οὔτε συλλύειν τινά.

240 κοινὸν here = κοινωνόν, cp. *Ai.* 267 ἡ κοινὸς ἐν κοινοῖσι λυπεῖσθαι ξυνών. *Plat. Legg.* 868 E (the slayer) ξυνέστιος αὐτοῖς μηδέποτε γιγνέσθω μηδὲ κοινωνὸς ἱερῶν. χέρνιβος (partitive gen.) is more suitable than χέρνιβας (the reading of nearly all the MSS.) to the idea of exclusion from all fellowship in ordinary worship: χέρνιβας νέμειν would rather suggest a special κάθαρσις of the homicide. When sacrifice was offered by the members of a household (κοινωνὸν εἶναι χερνίβων ... κτησίου βωμοῦ πέλας *Aesch. Ag.* 1037) or of a clan (χέρνιβ φρατέρων *Eum.* 656), a brand taken from the altar was dipped in water, and with the water thus consecrated (χέρνιβ) the company and the altar were sprinkled: then holy silence was enjoined (εὐφημία ἔστω) and the rite began by the strewing of barley meal (οὐλοχύται) on altar and victim. (*Athenaeus* 409: *Eur. H.F.* 922ff.) Acc. to *Dem. Lept.* § 158 a law of Draco prescribed χέρνιβος εἶργεσθαι τὸν ἀνδροφόνον, σπονδῶν, κρατήρων, ἱερῶν, ἀγορᾶς. This was a sentence of excommunication (1) from the life of the family and the clan, (2) from the worship common to all Hellenes, who, as opposed to βάρβαροι, are (*Ar. Lys.* 1129) οἱ μᾶς ἐκ χέρνιβος | βωμοὺς περιρραΐ-

νοντες, ὥσπερ ξυγγενεῖς, | Ὀλυμπίασιν, ἐν Πύλαις, Πυθοῖ. The mere presence of the guilty could render sacrifice inauspicious: *Antiph. De Caed. Her.* § 82 ἱεροῖς παραστάντες πολλοὶ δὴ καταφανεῖς ἐγένοντο οὐχ ὅσοι ὄντες καὶ διακωλύοντες τὰ ἱερὰ μὴ γίγνεσθαι (*bene succedere*) τὰ νομιζόμενα. ποιεῖσθαι. Attic inscriptions show that in the 5th cent. B.C. the ι of ποιέω was regularly omitted before ε or η, though not before ο or ω.

241 ὠθεῖν δέ sc. αὐδῶ, understood from the negative ἀπανδῶ: cp. *Her.* 7. 104 οὐκ ἔων φεύγειν... ἀλλὰ ἐπικρατέειν. ὥς μιάσματος κ.τ.λ. 'knowing that this is our defiling thing': see on 11 *ad fin.*

246 κατεύχομαι. Where κατεύχομαι is used, as here, without gen. (or dat.) it = *pray solemnly*, rather than *imprecate*: though often in a context which *implies* imprecation: e.g. *Plat. Legg.* 935 Α κατεύχεσθαι ἀλλήλοις ἐπαρωμένους: *Rep.* 394 Α κατεύχετο τίσαι τοὺς Ἀχαιοὺς τὰ ἄ δάκρυα. εἴτε τις κ.τ.λ. 'whether his hidden guilt is lonely or hath partners': whether the unknown man (τις) who has escaped discovery is εἰς, alone in the crime, or one of several. τις, because the person is indefinite: cp. 107.

248 νιν ἄμωρον ('unblest'). Most of the MSS. read ἄμωρον *contra metrum*: Porson corrected this to

ἐπεύχομαι δ', οἴκοισιν εἰ ξυνέστιος
 ἐν τοῖς ἐμοῖς γένοιτ' ἐμοῦ συνειδότος, 250
 παθεῖν ἄπερ τοῖσδ' ἀρτίως ἡρασάμην.
 ὑμῖν δὲ ταῦτα πάντ' ἐπισκῆπτω τελεῖν
 ὑπέρ τ' ἐμαυτοῦ τοῦ θεοῦ τε τῆσδέ τε
 γῆς ᾧδ' ἀκάρπως καθέως ἐφθαρμένης.
 οὐδ' εἰ γὰρ ἦν τὸ πρᾶγμα μὴ θεήλατον, 255
 ἀκάθαρτον ὑμᾶς εἰκὸς ἦν οὕτως εἶναι,
 ἀνδρὸς γ' ἀρίστου βασιλέως τ' ὀλωλότος,
 ἀλλ' ἐξερευνᾶν· νῦν δ', ἐπεὶ κυρῶ τ' ἐγὼ
 ἔχων μὲν ἀρχὰς ἅς ἐκείνους εἶχε πρὶν,

ἄμωρον, defending the redundant
 νιν by *Tr.* 287 αὐτὸν δ' ἐκείνον,
 εὐτ' ἂν ἀγνὰ θύματα | ῥέξη πατρὶ
 Ζηνὶ τῆς ἀλώσεως, | φρόνει νιν ὡς
 ἤξοντα. The form ἄμωρος occurs
Eur. Med. 1395 (where ἄμωρος is
 a v.l.); ἄμωρος in *Hec.* 421, *Phil.*
 182.

249 ἐπεύχομαι, imprecate on
 myself: *Plato Critias* 120 B ταῦτα
 ἐπευξάμενος ἕκαστος αὐτῶν αὐτῷ
 καὶ τῷ ἀφ' αὐτοῦ γένοι. οἴκοισιν...
 ξυνέστιος: not tautological, since
 ξυνέστιος is more than ἐνοικος, im-
 plying admission to the family
 worship at the ἐστία and to the
 σπονδαὶ at meals. *Plat. Legg.*
 868 F ἱερῶν μὴ κοινωνεῖτω μηδὲ...
 ξυνέστιος αὐτοῖς μηδέποτε γιγ-
 νέσθω μηδὲ κοινωνὸς ἱερῶν. *Plat.*
Euthyphro 4 B καὶ εἰ μὲν ἐν δίκῃ
 [ἔκτεινεν], εἶναι, if he slew the man
 justly, forbear; εἰ δὲ μή, ἐπεξιέναι
 (prosecute the slayer), εἰάνπερ ὁ
 κτείνας συνέστιός σοι καὶ ὁμο-
 τράπεζός ᾤ. By using εἰ γένοιτο
 (rather than εἰάν γένηται) the speaker
 implies that he regards *this* danger
 as somewhat remote.

251 τοῖσδ', the slayer or slayers
 (247): see on 246.

254 ἀκάρπως καθέως, 'blasted
 with barrenness by angry heaven':
El. 1181 ὦ σῶμ' ἀτίμως καθέως
 ἐφθαρμένον: below 661 ἄθεος, ἀφι-
 λος, forsaken by gods and men.

256 εἰκὸς ἦν. The imperfect
 indic. of a verb denoting obli-
 gation (ἔδει, χρῆν, προσήκειν, εἰκὸς
 ἦν), when joined *without* ἂν to
 an infinitive, often implies a con-
 ditional sentence with imperfect
 indic. in protasis and apodosis:
e.g. οὐκ εἰκὸς ἦν εἶναι = οὐκ ἂν εἶατε
 (εἰ τὰ δέοντα ἐποιεῖτε), you would
 not (now) be neglecting it, (if you
 did your duty): *Xen. Mem.* 2. 7.
 10 εἰ μὲν τοίνυν αἰσχρὸν τι ἐμελλον
 ἐργάσασθαι [if I were now intend-
 ing—as I am not], θάνατον ἂντ'
 αὐτοῦ προαιρετέον ἦν, = προη-
 ρούμην ἂν (εἰ τὰ δέοντα ἐποίουν).
Thuc. 6. 78 καὶ μάλιστα εἰκὸς ἦν
 ὑμᾶς...προσρᾶσθαι, = προεωρᾶτε ἂν
 εἰ τὰ εἰκότα ἐποιεῖτε. So ἐβουλό-
 μην, ἤξουν, without ἂν, of that
 which one wishes were true, but
 which is not so.

257 βασιλέως τ': τε is to be
 retained after βασιλέως, because
 (1) there is a climax, which is
 destroyed if βασιλέως stands merely
 in apposition with ἀνδρὸς ἀρίστου:
 (2) ἀνδρὸς ἀρίστου represents the
 claim of birth and personal merit,
 —βασιλέως, the special claim of a
 king on his people. *Cp. Phil.*
 1302 ἄνδρα πολέμιον | ἐχθρὸν τε.

258 κυρῶ τ' ἐγὼ = ἐγὼ τε κυρῶ,
 answered by κοινῶν τε κ.τ.λ. For
 τε so placed *cp. El.* 249 ἔρροι τ' ἂν
 αἰδῶς | ἀπάντων τ' εὐσέβεια θνατῶν.

ἔχων δὲ λέκτρα καὶ γυναῖχ' ὁμόςπορον, 260
 κοινῶν τε παίδων κοῖν' ἄν, εἰ κείνῳ γένος
 μὴ 'δυστύχησεν, ἣν ἂν ἐκπεφυκότα,
 νῦν δ' ἐς τὸ κείνου κρατ' ἐνήλαθ' ἡ τύχη
 ἀνθ' ὧν ἐγὼ τάδ', ὥσπερ εἰ τοῦμοῦ πατρός,
 ὑπερμαχοῦμαι, καπὶ πάντ' ἀφίξομαι 265

260 ὁμόςπορον, 'the wife who bare seed to him': = ὁμοίως σπειρομένην, i.e. ἦν ἐκεῖνος ἔσπειρε: in 460 the word is active. ὁμογενής in 1361 is not similar.

261 κοινῶν τε παίδων κοινὰ ἦν ἂν ἐκπεφυκότα, lit. common things of (=ties consisting in) kindred children would have been generated: = κοινῶν παίδων κοινῇ φύσει ἐγένετο ἂν, a brood common to Laius and Oedipus, of children akin to each other (as having the same mother, Iocasta) would have issued: 'children born of one mother would have made ties between him and me.' For ἂν doubled cp. 139, 339. κοινῶν = ἀδελφῶν, ὁμαλμῶν (*Ant.* I ὦ κοινὸν αὐταδελφόν 'Ισμήνης κάρα). The language of this passage is carefully framed so as to bear a second meaning of which the speaker is unconscious, but which the spectators can feel: Iocasta has actually borne children to her own son Oedipus: thus in κοινῶν παίδων κοινὰ...ἐκπεφυκότα, the obvious sense of κοινὰ, 'common to Laius and Oedipus,' has behind it a second sense, in which it hints at a brood who are *brothers and sisters of their own sire*: see below 1403 f. This subtle emphasis—so ghastly, ξυνετοῖσιν—of the iteration in κοινῶν κοινὰ must not be obliterated by amending κοῖν' ἂν into κύματ' (Nauck) or σπέρματ' (Blaydes). Similarly εἰ κείνῳ γένος μὴ 'δυστύχησεν is susceptible of the sense—'if his son (Oed. himself) had not been ill-fated.' κείνῳ γένος ἐδυστύχησε (his hope

of issue was disappointed) is here a bold phrase for κείνος ἐδυστύχησε τὰ περὶ γένος: for Oed. is not *supposed* to know the story of the exposed babe (see 717 f.). δυστυχεῖν is twice used in Eur. *Andr.* (418 and 711) of failing to have offspring, and in *Suppl.* 66 εὐτεχνία is opp. to δυστυχία.

263 νῦν δ', 'but as it is,' with aor. equivalent to a *perf.*, as *O. C.* 84, 371. Cp. below 948 καὶ νῦν ὅδε | πρὸς τῆς τύχης ὅλωλε. So with *historic pres.*, Lys. *In Erat.* § 36 εἰ μὲν οὖν ἐν τῷ δικαστηρίῳ ἐκρίνοντο, ῥαδίως ἂν ἐσώζοντο...νῦν δ' εἰς τὴν βουλήν εισάγουσιν, 'as it was, they brought' &c. ἐνήλατο: i.e. he was cut off by a timeless fate, leaving no issue. The image is common of a doom that *swoops from above*: cp. 1300: *Ant.* 1345: Aesch. *Eum.* 369: *Ag.* 1175: *Pers.* 515.

264 ἀνθ' ὧν, *therefore*. The protasis ἐπεὶ κυρῶ (258) required an apodosis introduced by ἀντὶ τούτων: but the parenthesis νῦν δ' ἐς τὸ κείνου κ.τ.λ. (263) has led to ὧν being irregularly substituted for τούτων. Cp. 1466: Antiphon *De Caed. Herod.* § 11 δέον σε διωβασθαι κ.τ.λ....ᾧ σὺ παρελθὼν, where the length of the protasis has similarly caused ᾧ to be substituted for ταῦτα. Distinguish from this the use of ἀνθ' ὧν, by ordinary attraction, for ἀντὶ τούτων ᾧ or ὅτι, = *because*, *Ant.* 1068. τάδ', cogn. acc. to ὑπερμαχοῦμαι, as *Ai.* 1346 σὺ ταῦτ' 'Οδυσσεὺ τοῦδ' ὑπερμαχεῖς ἐμοί; Cp. *Il.* 5. 185 οὐχ ὃ γ' ἀνενθε θεοῦ τάδε μάλινται.

265 ὑπερμαχοῦμαι only here:

ζητῶν τὸν αὐτόχειρα τοῦ φόνου λαβεῖν
 τῷ Λαβδακείῳ παιδὶ Πολυδώρου τε καὶ
 τοῦ πρόσθε Κάδμου τοῦ πάλαι τ' Ἀγήνορος.
 καὶ ταῦτα τοῖς μὴ δρῶσιν εὐχομαι θεοὺς
 μήτ' ἄροτον αὐτοῖς γῆς ἀνιέναι τινα 270
 μήτ' οὖν γυναικῶν παῖδας, ἀλλὰ τῷ πότμῳ
 τῷ νῦν φθереῖσθαι κᾶτι τοῦδ' ἐχθίονι·
 ὑμῖν δὲ τοῖς ἄλλοισι Καδμείοις, ὅσοις
 τὰδ' ἔστ' ἀρέσκονθ', ἧ τε σύμμαχος Δίκη

in *Ant.* 194, *Ai.* 1346 Soph. uses ὑπερμαχεῖν. The derivative form ὑπερμαχέω, to be a champion, implies ὑπέρμαχος, as συμμαχέω is from σύμμαχος: ὑπερμάχομαι is a simple compound, like συμάχομαι (*Plat.*, *Xen.*), προμάχομαι (*Iliad*, *Diod.*, *Plut.*). κᾶτι πάντ' ἀφίξομαι with ζητῶν, will leave nothing untried in seeking: a poetical variation of ἐπὶ πᾶν ἐλθεῖν (*Xen. Anab.* 3. 1. 18 ἄρ' οὐκ ἂν ἐπὶ πᾶν ἔλθοι...ὥς φόβον παράσχοι;) as in *Eur. Hipp.* 284 εἰς πάντ' ἀφίγμαι, 'I have tried all means.'

267 τῷ Λαβδακείῳ παιδὶ, a dat. following ζητῶν κ.τ.λ. as = τιμωρούμενος. For Λαβδακείῳ—Πολυδώρου τε cp. *Med.* 404 τοῖς Σισυφείοις τοῖς τ' Ἰάσονος γάμοις: for the adj., *Od.* 3. 190 Φιλοκτήτην Ποιάντιον [= Ποιάντος] ἀγλαὸν υἱόν: *Her.* 7. 105 τοῖς Μασκαμείοισι ἐκγόνοισι: *Ai.* 134 Τελαμώνει παῖ. *Her.* (5. 59) saw in the temple of the Ismenian Apollo at Thebes an inscription which he assigns to the age of Laius. Cadmus, in the myth, is the son of Agenor king of Phoenicia, whence Carthage is 'Agenor's city' (*Aen.* 1. 338): Polydorus, son of Cadmus and Harmonia, was king of Thebes.

269f. Construe: καλεῖσθαι τοῖς ταῦτα μὴ δρῶσιν [for them, *Ph.* 1019 καὶ σοι πολλάκις τὸδ' ἠνέξαμην]

θεοὺς ἀνιέναι αὐτοῖς μήτ' ἄροτόν τινα γῆς, μήτ' οὖν γυναικῶν παῖδας.

270 The mss. almost without exception read γῆν, but the correction γῆς is clearly right.

271 μήτ' οὖν: 'no, nor': *Aesch. Ag.* 474 μήτ' ἔην πολιορκήσας, | μήτ' οὖν αὐτὸς ἀλούς, κ.τ.λ. *Phil.* 345 εἴτ' ἀληθὲς εἴτ' ἄρ' οὖν μάτην: cp. above v. 90. But οὖν with the first clause, 1049 below: *El.* 199, 560: see on 25.

272 φθереῖσθαι, a fut. found also in *Eur. Andr.* 708 (φθереῖ 2 sing.): *Thuc.* 7. 48 φθереῖσθαι: Ionic φθαρέομαι *Her.* 9. 42, 8. 108 (φθαρήσομαι in *Hippocr.*, *Arist.*, *Plut.*). The schol. would write φθαρήναι for φθереῖσθαι here, distinguishing εὐχομαι with fut. infin., 'I vow' (to do), from εὐχομαι with pres. or aor. infin., 'I pray.' But verbs of wishing or praying sometimes take a fut. infin. instead of pres. or aor.: *Thuc.* 6. 57 ἐβούλοντο προτιμωρήσεσθαι: 6. 6 ἐφιέμενοι μὲν...τῆς πάσης ἀρξεν: 1. 27 ἐδεήθησαν...ἐνυμροπέμψεν: 7. 56 διεννοοῦντο κλήσειν. See Goodwin, *Moods and Tenses* § 27. N. 2. a.

273 τοῖς ἄλλοισι. The loyal, as opp. to οἱ μὴ ταῦτα δρῶντες (269).

274 ἔστ' ἀρέσκονθ', cp. 126. ἧ τε σύμμαχος Δίκη, Justice who ever helps the righteous cause.

χοί πάντες εὖ ξυνεῖεν εἶσαεὶ θεοί.

275

ΧΟ. ὥσπερ μ' ἀραῖον ἔλαβες, ὦδ', ἀναξ, ἐρῶ.
οὐτ' ἔκτανον γὰρ οὐτε τὸν κτανόντ' ἔχω
δεῖξαι. τὸ δὲ ζήτημα τοῦ πέμψαντος ἦν
Φοῖβου τόδ' εἰπεῖν, ὅστις εἴργασταί ποτε.

ΟΙ. δίκαι' ἔλεξας· ἀλλ' ἀναγκάσαι θεοὺς
ἂν μὴ θέλωσιν οὐδ' ἂν εἰς δύναιτ' ἀνὴρ.

280

ΧΟ. τὰ δεύτερ' ἐκ τῶνδ' ἂν λέγοιμ' ἀμοὶ δοκεῖ.

ΟΙ. εἰ καὶ τρίτ' ἐστί, μὴ παρῆς τὸ μὴ οὐ φράσαι.

ΧΟ. ἀνακτ' ἀνακτι ταῦθ' ὁρῶντ' ἐπίσταμαι

275 εὖ: cp. *Tr.* 229 ἀλλ' εὖ μὲν ἔγμει, εὖ δὲ προσφωνούμεθα.

276 ὥσπερ...ἔλαβες. 'As thou hast put me on my oath': as you have brought me into your power under a curse [if I speak not the truth], so (ὦδε, i.e. ἐνορκος) I will speak. So Aeschin. *In Ctes.* § 90 ἐνορκον λαβεῖν τὸν Ἀθηναίων δῆμον...βοηθήσειν, to bind them by an oath that they would help. λαβεῖν here has nearly the same force as in λαβεῖν αἰχμάλωτον &c.: the use of καταλαβεῖν is not really similar (*Thuc.* 4. 85 ὅρκους...καταλαβὼν τὰ τέλη), since the κατὰ in comp. gives the sense of *overtaking*, and so of *binding*. ἀραῖον = τῇ ἀρᾷ ἐνοχον. Cp. ὅρκιος λέγω *Ant.* 305.

277 γὰρ after ἔκτανον merely prefaces the statement: *Plat. Prot.* 320 C δοκεῖ τοῖνυν...μῦθον ὑμῶν λέγειν. ἦν γάρ ποτε κ.τ.λ.

278 δεῖξαι, 'point to.' Note the emphatic place of the word: the speaker knows not that he is face to face with the slayer. τὸ ζήτημα, acc. of general reference. The simpler form would have been, ἦν τοῦ πέμψαντος τὸ ζήτημα καὶ λύσαι: but, instead of a verb which could govern ζήτημα, τόδ' εἰπεῖν is substituted, because it conveniently introduces the clause ὅστις εἴργασται, explaining what

the ζήτημα itself was. τὸ ζήτημα is then left much as αἰτεῖς is left in 216 when the insertion of ἀλκὴν κ.τ.λ. has modified the construction.

281 ἂν μὴ θέλωσιν κ.τ.λ. Cp. *Phil.* 1366 καμ' ἀναγκάζεις τάδε. ἂν as 580, 749: *O. C.* 13, *Ant.* 1057, *Phil.* 1276, *Ai.* 1085. οὐδ' ἂν εἰς: *Ant.* 884 οὐδ' ἂν εἰς παύσαιτ' ἂν: *O. C.* 1656 οὐδ' ἂν εἰς | θνητῶν φράσειε. In this emphatic form even a prep. could be inserted (*Xen. Hellen.* 5. 4. 1 οὐδ' ὑφ' ἐνός, *Cyr.* 4. 1. 14 μηδὲ πρὸς μίαν), and in prose οὐδὲ εἰς stood without elision: in *Ar. Ran.* 927 etc., where the mss. have οὐδέ ἐν (*Dind.* writes οὐδεέν), οὐδ' ἂν ἐν is a possible v. l.

282 ἐκ τῶνδ' = μετὰ τάδε: *Dem. De Cor.* § 313 λόγον ἐκ λόγου λέγων. For δεύτερα, second-best, cp. the proverb δεύτερος πλοῦς: *Plat. Legg.* 943 C τὴν τῶν ἀριστῶν κρίσιν... καὶ τὴν τῶν δευτέρων καὶ τρίτων. ἂν λέγοιμ: see on 95.

283 τὸ μὴ οὐ, not τὸ μὴ, because the sentence is negative: below, 1232: *Ant.* 544 μὴ μ' ἀτιμάσης τὸ μὴ οὐ | θανεῖν. But even in such a negative sentence the simple τὸ μὴ occurs, below, 1387: *Ant.* 443.

284 ἀνακτ': *Od.* 11. 151 Τειρεσίαιο ἀνακτος. ταῦτ' ὁρῶντα,

μάλιστα Φοίβω Τειρεσίαν, παρ' οὗ τις ἂν σκοπῶν τὰδ', ὦναξ, ἐκμάθοι σαφέστατα. 285

ΟΙ. ἀλλ' οὐκ ἐν ἀργοῖς οὐδὲ τοῦτ' ἐπραξάμην.
ἔπεμψα γὰρ Κρέοντος εἰπόντος διπλοῦς
πομπούς· πάλαι δὲ μὴ παρῶν θαυμάζεται.

ΧΟ. καὶ μὴν τὰ γ' ἄλλα κωφὰ καὶ παλαί' ἔπη. 290

ΟΙ. τὰ ποῖα ταῦτα; πάντα γὰρ σκοπῶ λόγον.

ΧΟ. θανεῖν ἐλέχθη πρὸς τινων ὁδοιπόρων.

ΟΙ. ἤκουσα καγὼ· τὸν δ' ἰδόντ' οὐδεὶς ὀρά.

not=ταῦτὰ φρονούντα or γιγνώσκοντα, 'taking the same views,' but *seeing in the same manner*, i.e. with equal clearness: ὁρῶντα absol., as *O. C.* 74 ὅς' ἂν λέγοιμι, πάνθ' ὁρῶντα λέξομαι: ταῦτὰ adverbial=κατὰ ταῦτά: the dat. ἄνακτι as *Her.* 4. 119 τωτὸ ἂν ὑμῖν ἐπρήσσομεν.

287 ἀλλ' οὐκ...ἐπραξάμην, 'nay, not even this have I left out of my cares.' οὐκ ἐν ἀργοῖς κατέλιπον would have meant, 'I did not leave this among things neglected.' *Soph.* fuses the negative form with the positive, and instead of κατέλιπον writes ἐπραξάμην: 'I saw to this (midd.) in such a manner that it also should not be among things neglected.' πράσσεσθαι (midd.) elsewhere usu.= 'to exact' (*Thuc.* 4. 65 &c.): here=διαπράσσεσθαι, effect for oneself. For ἐν cp. οὐκ ἐν ἐλαφρῷ ἐποιεῦμην (*Her.* 1. 118), ἐν εὐχερεῖ | ἔθου (ταῦτα) *Phil.* 875, ταῦτ' οὖν ἐν αἰσχυρῷ θέμενος *Eur. Hec.* 806. ἀργοῖς, not things *undone*, but things at which the work is sluggish or tardy; *O. C.* 1605 κοῦκ ἦν ἔτ' οὐδὲν ἀργὸν ὦν ἐφίετο: *Eur. Phoen.* 766 ἐν δ' ἐστὶν ἡμῖν ἀργόν, i.e. 'in one thing our zeal has lagged': *Theognis* however has ἀργά=ἀπολήτα, *infecta*.

288 διπλοῦς | πομπούς ἐπεμψα, 'I have twice sent a man to bring him': he had sent two successive messages — one messenger with

each. πομπός=one who is sent to escort (πέμπειν) or fetch a person (*O. C.* 70). Others transl. 'two sets of messengers.'

289 μὴ παρῶν θαυμάζεται=θαυμάζω εἰ μὴ πάρεστι: but with οὐ, =θαυμάζω ὅτι οὐ πάρεστι: differing nearly as 'I wonder *why*' and 'I wonder *that*.' *Xen. Anab.* 4. 15 (he spoke of) τὰ μὴ ὄντα ὡς οὐκ ἔντα: i.e. εἰ τι μὴ ἦν, ἔλεγε ὅτι οὐκ ἦν.

290 καὶ μὴν: see detached note *A.* τὰ γ' ἄλλα...ἔπη, 'his skill apart, the rumours are' &c.: the rumours which were current—*apart from* the knowledge which the seer may have to give us. Not, 'the other rumours.' Cp. *Plat. Phaed.* 110 E καὶ λίθοις καὶ γῇ καὶ τοῖς ἄλλοις ζῴοις τε καὶ φυτοῖς. κωφὰ: the rumour has died down; it no longer gives a clear sound. *Cp. fr.* 604 λήθην τε τὴν ἅπαντ' ἀπεστερημένην, | κωφήν, ἀναυδον: *Ai.* 911 ὁ πάντα κωφός, ὁ πάντ' αἰδῶρις, rest of all sense and wit.

291 τὰ ποῖα; cp. 120.

292 ὁδοιπόρων: the survivor had spoken of λησταί, 122. The word now used comes nearer to the truth (cp. 801); but, as the next v. shows, *Oed.* does not regard this rumour as a different one from that which *Creon* had mentioned.

293 τὸν δ' ἰδόντ': the surviv-

ΧΟ. ἀλλ' εἴ τι μὲν δὴ δείματός γ' ἔχει μέρος,
τὰς σὰς ἀκούων οὐ μενεῖ τοιάσδ' ἀράς. 295

ΟΙ. ὦ μὴ 'στί δρῶντι τάρβος, οὐδ' ἔπος φοβεῖ.

ΧΟ. ἀλλ' οὐξελέγξων αὐτὸν ἔστιν· οἶδε γὰρ
τὸν θεῖον ἤδη μάντιν ὧδ' ἄγουσιν, ὦ
τάληθες ἐμπέφυκεν ἀνθρώπων μόνῳ.

[At the stage-entrance on the spectators' right (the conventional one for arrivals from the immediate neighbourhood) a tall, white-haired figure of grave and venerable aspect, now appears. It is the aged and blind TEIRESIAS, whom a child leads by the hand. He is wrapped in a heavy and ample white ἱμάτιον, and supports his steps with a staff. Apparently undergoing some sharp mental conflict, and approaching with evident reluctance, he pauses at a distance from the King, who addresses him with words to which the Prophet scarcely listens.]

ΟΙ. ὦ πάντα νωμῶν Τειρεσία, διδασκὰ τε 300

ing eye-witness: cp. 119 ὦν εἶδε, πλὴν ἐν κ.τ.λ. Oed. has not yet learned that this witness could be produced: cp. vv. 754 ff.

294 ἀλλ' εἰ...μέρος, 'nay, if he knows what fear is.' δέιμα, prop. 'an object of fear,' is used by Her. and the poets as = δέος: Her. 6. 74 Κλεομένηε...δέιμα ἔλαβε τῶν Σπαρτιητέων: Aesch. *Suppl.* 566 χλωρῷ δέιματι: Eur. *Suppl.* 599 δέιμα χλοερὸν: id. *El.* 767 ἐκ δέιματος, from fear. Cp. 153. The γε gives emphasis: the ἀρά of Oed. were enough to scare the boldest.

295 τὰς σὰς...τοιάσδ' ἀράς, thy curses, being such as they are.

297 οὐξελέγξων. The balance of ms. authority is slightly in favour of the future, as against the pres. οὐξελέγξων. The latter would mean, 'there is one who convicts him': i.e. the supposed criminal, whom threats scare not, is already detected; for the prophet has come. To this it may be objected: (1) the pres. participle with ἔστιν would not be suitable unless the conviction were in act of taking place: (2) the fut. not only suits the context better—'one

to convict him' [supposing he is here]—but also agrees with the regular idiom: e.g. *Ph.* 1242 τίς ἔσται μ' οὐπικωλύσων τάδε; *El.* 1197 οὐδ' οὐπαρήξων οὐδ' ὁ κωλύσων πάρα; (cp. *Ant.* 261): Aesch. *P. V.* 27 ὁ λωφήσων γὰρ οὐ πέφυκέ πω: Xen. *Anab.* 2. 4. 5 ὁ ἡγησόμενος οὐδεὶς ἔσται.

299 ἐμπέφυκεν, is implanted,—with reference to the divine gift of prophecy: Her. 9. 94 (of the seer Evenius) καὶ μετὰ ταῦτα αὐτίκα ἐμφυτον μαντικὴν εἶχε. ἀνθρώπων μόνῳ, above all other men: cp. *O. C.* 261 μόνας... | σφύζειν οἷας τε κ.τ.λ., Athens, above all other cities, can save: Isocr. or. 14. § 57 ὀφείλετε δὲ μόνοι τῶν Ἑλλήνων τοῦτον τὸν ἔρανον, *unice* (though others owe it also).

300 ὦ πάντα νωμῶν: νωμάω (νεμ) means (1) to distribute, (2) to dispose, and so to wield, ply, (3) figuratively, to ponder, *animo versare*: ἐνὶ φρεσὶ κέρδε' ἐνώμας *Od.* 18. 216: ἐν ὧσιν νωμῶν καὶ φρεσὶν πυρὸς δίχα | χρηστηρίους δρυϊθας ἀψευδεῖ τέχνῃ Aesch. *Theb.* 25 (of Teiresias): (4) then, absolutely, to observe: Her. 4. 128

ἄρρητά τ', οὐράνιά τε καὶ χθονοστιβῇ,
 πόλιν μὲν, εἰ καὶ μὴ βλέπεις, φρονεῖς δ' ὁμως
 οἷα νόσφ' σύνεστιν· ἧς σε προστάτην
 σωτήρ' αὖτ', ὦναξ, μῦνον ἐξευρίσκομεν.
 Φοῖβος γάρ, εἰ καὶ μὴ κλύεις τῶν ἀγγέλων, 305
 πέμψασιν ἡμῖν ἀντέπεμψεν, ἔκλυσιν
 μόνην ἂν ἐλθεῖν τοῦδε τοῦ νοσήματος,
 εἰ τοὺς κτανόντας Λαῖον μαθόντες εὖ
 κτείναιμεν, ἣ γῆς φυγάδας ἐκπεμψαίμεθα.
 σὺ δ' οὖν φθονήσας μήτ' ἀπ' οἰωνῶν φάτιν 310
 μήτ' εἴ τι' ἄλλην μαντικῆς ἔχεις ὁδόν,
 ῥύσαι σεαυτὸν καὶ πόλιν, ῥύσαι δ' ἐμέ,

νωμῶντες...σῖτα ἀναιρεομένους, observing the moment when they were cutting forage. Similarly here,—with the idea of *mental grasp* unaided by eyesight. διδασκ-
 τά τε | ἄρρητά τε, cp. the colloquial ῥητὸν ἄρρητὸν τ' ἔπος (O. C. 1001), *dicenda tacenda*: ἄρρητα = ἀπόρρητα: Her. 6. 135 ἄρρητα ἱρὰ ἐκφῆνasan.

301 οὐράνιά τε καὶ χθονοστιβῇ: not in apposition with ἄρρητα and διδασκτά respectively, but both referring to each, lore that may or that may not be told, whether of the sky or of the earth.

302 πόλιν μὲν is answered by σὺ δ' in 310: the city's state you know,—do then your part. The δὲ after φρονεῖς introduces the apodosis after a concessive protasis, as Xen. Cyr. 5. 5. 21 ἀλλ' εἰ μηδὲ τοῦτο...βούλει ἀποκρίνασθαι, σὺ δὲ τοῦντεῦθεν λέγε.

303 ἧς sc. νόσου. προστάτην νόσου, a protector from a plague: strictly, one who stands in front of, shields, the city's distempered state. Cp. 218, note: Aἰ. 803 πρόστην' ἀναγκαίας τύχης, shelter my hard fate.

304 μῦνον: this Ionic form (like κούρος, δουρὶ, ξείνος, γούνατα) is used in dialogue by Soph.:

Aesch. has not μῦνος, though in P. V. 804 τὸν τε μουνῶπα στρατὸν. In [Eur.] Rhés. 31 μῦναρχοι is now restored for μῦναρχοι.

305 εἰ καὶ μὴ κλύεις, 'if indeed thou knowest it not from the messengers,' implying that he probably has heard it. Aἰ. 1127 δεινὸν γ' εἶπας, εἰ καὶ ζῆς θανῶν. Trach. 71 πᾶν τοῖνον, εἰ καὶ τοῦτ' ἔτλη, κλύοι τις ἂν, if indeed. On εἰ καὶ and καὶ εἰ see detached note B.

308 μαθόντες εὖ. εὖ = 'with care,' 'aright': cp. Aἰ. 18 ἐπέγνωσ εὖ: ib. 528 εἰὰν τὸ ταχθὲν εὖ τολμᾷ τελεῖν.

310 ἀπ' οἰωνῶν φάτιν: for ἀπό see on 43: φάτιν, 151.

311 ἄλλην ὁδόν, as divination by fire (see on 21) to which Teiresias resorts (Ant. 1005) when the voice of birds fails him.

312 f. ῥύσαι σεαυτὸν κ.τ.λ. ῥύεσθαι τι is to draw a thing to oneself, and so to protect it. ῥύσαι μίλασμα ('rescue all that is defiled by the dead'), = literally, 'take the defilement under thy care'; i.e. 'make it thy care to remove the defilement.' Cp. πρόστην' ἀναγκαίας τύχης (Aἰ. 803), shelter my hard fate (instead of, 'shelter me from it'). πᾶν μίλασμα, the whole defilement, as affecting not only

ῥῦσαι δὲ πᾶν μίasma τοῦ τεθνηκότος.
 ἐν σοὶ γὰρ ἐσμέν· ἄνδρα δ' ὠφελεῖν ἀφ' ὧν
 ἔχοι τε καὶ δύναιτο κάλλιστος πόνων.

315

ΤΕΙΡΕΣΙΑΣ.

φεῦ φεῦ, φρονεῖν ὡς δεινὸν ἔνθα μὴ τέλη
 λύη φρονούντι. ταῦτα γὰρ καλῶς ἐγὼ
 εἰδὼς διώλεσ'. οὐ γὰρ ἂν δεῦρ' ἰκόμην.

ΟΙ. τί δ' ἔστιν; ὡς ἄθυμος εἰσελήλυθας.

human life, but also the herds and flocks and the fruits of the earth: cp. 253. τοῦ τεθνηκότος, gen. of the source from which the μίasma springs,—more pathetic than τοῦ φόνου, as reminding the hearer that vengeance is due for innocent blood. Both πᾶν and the usual sense of μίasma forbid us to understand, 'avenge the uncleanness [*i.e.* the unpunished murder] of the dead man.'

314 ἐν σοὶ = *pene te*, 'we are in thy hand': cp. *O. C.* 248 ἐν ὑμῖν ὡς θεῷ | κείμεθα τλάμονες: *Eur. Alc.* 278 ἐν σοὶ δ' ἐσμέν καὶ ζῆν καὶ μὴ. ἄνδρα acc. before, not after, ὠφελεῖν, as in *Ant.* 710 ἄλλ' ἄνδρα, κεί τις ἦ σοφός, τὸ μανθάνειν | πόλλ' αἰσχρὸν οὐδέν. In both places ἄνδρα has a certain stress—'for mortal man.'

315 ἀφ' ὧν ἔχοι τε καὶ δύναιτο, by means of all his *resources* and *faculties*. The optat. in a dependent clause after a *primary* tense (instead of ἀφ' ὧν ἂν ἔχη τε καὶ δύνηται). This occurs in *universal* statements, and so esp. in γνῶμαι, as *Ant.* 666 ἄλλ' δν πόλις στήσσει, τοῦδε χρή κλείν: *Αἰ.* 520 ἀνδρὶ τοι χρεῶν | μνήμην προσεῖναι, τερπνὸν εἰ τί που πάθοι: *ibid.* 1159, 1344: *Xen. Cyr.* I. 6. 19 ἀλλὰ τοῦ μὲν αὐτὸν λέγειν, ἃ μὴ σαφῶς εἰδείη, φείδεσθαι δεῖ. The force of the mood may be seen by putting the sentence in a hypothetical

form: εἴ τις ὠφελοῖη ἀφ' ὧν ἔχοι, κάλλιστα ἂν ποιοῖη.

316 φρονεῖν...φρονούντι, 'how dreadful to have wisdom where it profits not the wise!' λύη, without ἂν: cp. *O. C.* 395 δς νέος πέση: *Αἰ.* 1074 ἔνθα μὴ καθεστήκη δέος: *Tr.* 1008 δ τι καὶ μύση. On the other hand, the indic. λύει (so *A* and most mss., *Herm.*, *Erfurd*) would state the *fact*: cp. *O. C.* 839 μὴ 'πίτασ' ἃ μὴ κρατεῖς: *ib.* 1442 μὴ πείθ' ἃ μὴ δεῖ. But *L* has λύη and some other mss. have λύη: and it is much more likely that this should have become λύει than *vice versa*. τέλη λύη = *λυσιτελή*, only here: cp. *Eur. Alc.* 627 φημι τοιοῦτους γάμους | λύειν βροτοῖς. ταῦτα γάρ (I have to bewail this now), *for*, though I once knew it, I had forgotten it. *Teiresias*, twice summoned (288), had come reluctantly. Only now, in the presence of *Oed.*, does he realise the full horror of the secret which he holds.

318 διώλεσ' = let slip out of my memory; perh. a common use, though it occurs only here: cp. σφῆσθαι to *remember*, *Plat. Theaet.* 153 B: *Rep.* 455 B ἃ ἔμαθε, σφῆται: and so *Soph. El.* 993, 1257. So *Terent. Phormio* 2. 3. 39 *perii hercle: nomen perdidit*, 'have forgotten.'

319 τί δ' ἔστιν; so often in *Soph.*: δέ marking that the at-

- ΤΕ. ἄφες μ' ἐς οἴκους· ῥᾶστα γὰρ τὸ σὸν τε σὺ 320
 κἀγὼ διοίσω τοῦμόν, ἣν ἐμοὶ πίθη.
- ΟΙ. οὐτ' ἔννομ' εἶπας οὔτε προσφιλῇ πόλει
 τῇδ', ἣ σ' ἔθρεψε, τήνδ' ἀποστερῶν φάτιν.
- ΤΕ. ὁρῶ γὰρ οὐδὲ σοὶ τὸ σὸν φώνημ' ἰὸν
 πρὸς καιρόν· ὥς οὖν μῆδ' ἐγὼ ταῦτόν πάθω. 325
- ΟΙ. μὴ πρὸς θεῶν φρονῶν γ' ἀποστραφῆς, ἐπεὶ
 πάντες σε προσκυνούμεν οἷδ' ἱκτῆριοι.
- ΤΕ. πάντες γὰρ οὐ φρονεῖτ'. ἐγὼ δ' οὐ μὴ ποτε
 τᾶμ', ὥς ἂν εἴπω μὴ τὰ σ', ἐκφήνω κακά.

tention is turned to a new point, as in *τι δ'*; *quid vero?* (941), or to a new person: Isaeus or. 8. § 24 *σὺ δὲ τίς εἶ*;

321 διοίσω, bear to the end: Eur. *Hipp.* 1143 δάκρυσι διοίσω | πότμον ἄποτμον, *live out* joyless days: Thuc. 1. 11 εἰ ξυνεχῶς τὸν πόλεμον διέφερον. διαφέρειν could not mean 'to bear *apart*' (from each other), though that is implied by the emphatic antithesis τὸ σὸν τε σὺ—κἀγὼ τοῦμόν.

322 οὐτ' ἔννομ' κ.τ.λ. οὐκ ἔννομα, 'strange,' not in conformity with usage, which entitled the State to benefit by the wisdom of its μάντις. The king's first remonstrances are gentle.

323 ἀποστερῶν, 'withholding': Arist. *Rhet.* 2. 6. 3 ἀποστερήσαι παρακαταθήκην, *depositum non red-dere*. φάτιν, of a divine message, 151.

324 ὁρῶ γὰρ κ.τ.λ. (*I do not speak*), for I see that *neither* dost *thou* speak opportunely: (*I am silent*) therefore, lest I too should speak unseasonably.

325 πρὸς καιρόν = *καιρίως*, as with ἐννέπειν *Trach.* 59. ὥς μῆδὲ ἐγὼ πάθω is irregular for μὴ καὶ ἐγὼ πάθω, influenced by the *form* of the preceding clause with οὐδὲ σοί. The sense requires that μῆδὲ should be broken up into μὴ *not*,

δέ *on the other hand*. The final clause ὥς...πάθω depends on σιγῶ, or the like, understood.

326 φρονῶν γ', 'if thou hast knowledge' (of this matter): cp. 569 ἐφ' οἷς γὰρ μὴ φρονῶ σιγᾶν φιλῶ: not, 'if thou art sane.' But in 328 οὐ φρονεῖτε = 'are without understanding,' are senseless.

328 ἐγὼ δ' οὐ μὴ ποτε ἐκφήνω τὰ ἐμὰ (ὥς ἂν μὴ εἴπω τὰ σὰ) κακά: I will never reveal my (not to call them *thy*) griefs. τὰ ἐμὰ κακά, = those secrets touching Oedipus which lie heavy on the prophet's soul: τὰ σὰ κακά, those same secrets in their import for Oedipus. We might render ὥς ἂν εἴπω μὴ τὰ σ' either (i) as above, or (ii) 'in order that I may not utter thy griefs.' But (i) is preferable for these reasons:—(1) The subjunct. εἴπω with μὴ was familiar in such phrases. Plat. *Rep.* 487 D τοὺς μὲν πλείστους καὶ πάνυ ἀλλοκότους γιγνομένους, ἵνα μὴ παμπονήρους εἴπωμεν, 'becoming very strange persons,—not to use a more unqualified epithet': *Rep.* 507 D: *Hippias minor* 372 D. The substitution οἱ ὥς ἂν for the commoner ἵνα in no way alters the meaning. For ὥς ἂν μὴ, cp. Ar. *Av.* 1508 τουτὶ...τὸ σκιάδειον ὑπέρεχε | ἄνωθεν, ὥς ἂν μὴ μ' ἴδωσιν οἱ θεοί. For ὥς ἂν εἴπω

- ΟΙ. τί φης; ξυνειδὼς οὐ φράσεις, ἀλλ' ἐννοεῖς 330
 ἡμᾶς προδοῦναι καὶ καταφθεῖραι πόλιν;
 ΤΕ. ἐγὼ οὐτ' ἐμαυτὸν οὔτε σ' ἀλγυνῶ. τί ταῦτ'
 ἄλλως ἐλέγχεις; οὐ γὰρ ἂν πύθιοί μου.
 ΟΙ. οὐκ, ὦ κακῶν κάκιστε, καὶ γὰρ ἂν πέτρου
 φύσιν σύ γ' ὀργάνειας, ἐξερεῖς ποτέ, 335
 ἀλλ' ὥδ' ἄτεγκτος ἀτελεύτητος φανεῖ;
 ΤΕ. ὀργὴν ἐμέμψω τὴν ἐμήν, τὴν σὴν δ' ὁμοῦ
 ναίουσαν οὐ κατείδες, ἀλλ' ἐμέ ψέγεις.
 ΟΙ. τίς γὰρ τοιαῦτ' ἂν οὐκ ἂν ὀργίζοιτ' ἔπη

μη instead of ὡς ἂν μη εἶπω, cp. 255 *Phil.* 66 εἰ δ' ἐργάσει | μη ταῦτα. (2) The emphatic position of τᾶμ' suits this version. (3) ἐκφήνω is more forcible than εἶπω. If the meaning were, 'I will not *reveal* my griefs, in order that I may not *mention* (εἶπω) thy griefs,' the clauses would be ill-balanced. Many emendations of the passage have been proposed, but I believe the text to be sound.

330 ξυνειδὼς, because ἐκφήνω implied that he knew: cp. 704. Not, 'being an accomplice': Oed. can still control his rising anger.

332 The ruggedness of this verse is perh. designed to express agitation. Cp. 1002 ἐγὼ οὐχί: *O. C.* 939 ἐγὼ οὐτ' ἀνάνδρον: *ib.* 998 ἐγὼ οὐδέ: *Ant.* 458 ἐγὼ οὐκ ἐμελλον. ταῦτ': see on 29.

334 πέτρου | φύσιν: *Eur. Med.* 1279 ὡς ἄρ' ἦσθα πέτρος ἢ σίδα-|ρος. For the periphrasis cp. *Plat. Phaedr.* 251 B ἡ τοῦ πτέρου φύσις, = τὸ πτέρον πεφυκὸς ὥσπερ πέφυκε, being constituted as it is: *Timae.* 45 B τὴν τῶν βλεφάρων φύσιν, &c.

335 ποτέ, *tandem aliquando*: *Phil.* 816 μέθες ποτέ: *ib.* 1041 τίσασθ' ἀλλὰ τῷ χρόνῳ ποτέ.

336 ἀτελεύτητος φανεῖ; 'wilt thou never make an end?' Lite-

rally ἀτελεύτ.=not brought to an end: here, a man 'with whom one cannot make an end,'—who cannot be brought to the desired issue. The word is possibly borrowed from the colloquial vocabulary of the day: the tone is like that of the Latin *odiosus*.

337 ὀργὴν ἐμέμψω κ.τ.λ. 'Thou blamest my temper, but seest not that to which thou thyself art wedded.' ὁμοῦ | ναίουσαν, while (or though) it dwells close to thee,—possesses and sways thee. Cp. *κηλῖς* (*O. C.* 1134) and *βλάβη* (*El.* 785) *ξύνοικος*: *συνναλεῖν* πόνοις (*Ph.* 892): *συντρόφοις* | ὀργαῖς (*Ai.* 639). But the words have a second meaning: 'thou seest not that thine own [τὴν σὴν, thy kinswoman, thy mother] is dwelling with thee [as thy wife].' Cp. 261.

338 ἀλλ' ἐμέ ψέγεις: the thought of ὀργὴν ἐμέμψω τὴν ἐμήν returns upon itself, as if from a sense that the contrast between ἐμέμψω and κατείδες would be imperfectly felt without such an iteration: this is peculiarly Sophoclean; cp. 166 (ἐλθετε καὶ νῦν): *Ai.* 627 αἰλινον αἰλινον οὐδ' οἰκτρᾶς γόνον ὄρνιθος ἀηδοῦς...ἀλλ' ὀξυτόνους μὲν ῥῖδας: *ib.* 1111 οὐ...τῆς σῆς οὐνεκ'... | ἀλλ' οὐνεχ' ὄρκων... | σοῦ δ' οὐδέν: and so *Tr.* 431.

339 The emphasis on τοιαῦτα

κλύων, ἃ νῦν σὺ τήνδ' ἀτιμάζεις πόλιν;

340

ΤΕ. ἤξει γὰρ αὐτά, καὶ ἐγὼ σιγῇ στέγω.

ΟΙ. οὐκοῦν ἃ γ' ἤξει καὶ σὲ χρὴ λέγειν ἐμοί.

ΤΕ. οὐκ ἂν πέρα φράσαιμι. πρὸς τὰδ', εἰ θέλεις, θυμοῦ δι' ὀργῆς ἦτις ἀγριωτάτη.

ΟΙ. καὶ μὴν παρήσω γ' οὐδέν, ὥς ὀργῆς ἔχω, ἅπερ ξυνίημι. ἴσθι γὰρ δοκῶν ἐμοί καὶ ξυμφυτεῦσαι τοῦργον, εἰργάσθαι θ', ὅσον μὴ χερσὶ καίνων· εἰ δ' ἐτύγχανες βλέπων,

345

as well as on οὐκ warrants the repeated ἄν: Eur. *Andr.* 934 οὐκ ἂν ἔν γ' ἐμοῖς δόμοις | βλέπουσ' ἂν αὐγὰς τὰμ' ἐκαρποῦτ' ἂν λέχη.

340 ἃ...ἀτιμάζεις πόλιν: ἃ cogn. acc.: *Ai.* 1107 τὰ σέμν' ἔπη | κόλαζ' ἐκείνους: *Ant.* 550 τί ταῦτ' ἀνίᾳς μ'; ἀτιμάζεις by rejecting the request that he would speak: *Ant.* 544.

341 ἤξει γὰρ αὐτά. The subject to ἤξει is designedly left indeterminate: '(the things of which I wot) will come of themselves.' The seer is communing with his own thought, which dwells darkly on the κακά of v. 329. αὐτά = αὐτόματα: cp. the phrase αὐτὸ δείξει, *res ipsa arguet*, the result will show: *Ai.* 1099 οὐκ αὐτὸς ἐξέπλευσεν ὡς αὐτοῦ κρατῶν: Verg. *Ecl.* 4. 21 *Ipsae lacte domum referent distenta capellae | ubera*: so *Il.* 17. 254: Theocr. 11. 12.

342 οὐκοῦν ἃ γ' ἤξει κ.τ.λ. 'Then, seeing that (ἃ γε = *quippe quae*) they will come, thou on thy part (καὶ σέ) shouldest tell them to me.' The stress of καὶ falls primarily on σέ, but serves at the same time to contrast λέγειν with ἤξει.

343 οὐκ ἂν πέρα φράσαιμι. The courteous formula (95, 282), just because it is such, here expresses fixed resolve.

344 ἦτις ἀγριωτάτη: *Il.* 17.

61 ὅτε τίς τε λέων...βοῦν ἀρπάσῃ ἦτις ἀρίστη: Plat. *Apol.* 23 A πολλὰ ἀπέχθεται...καὶ οἶαι χαλεπώταται.

345 καὶ μὴν with γε, 'aye verily': cp. *El.* 554 where ἦν ἐφῆς μοι is answered (556) by καὶ μὴν ἐφίημι. See detached note A. ὥς ὀργῆς ἔχω = ἔχων ὀργῆς ὥς ἔχω, being so wroth as I am. Thuc. 1. 22 ὥς ἐκατέρων τις εὐνοίας ἢ μνήμης ἔχοι: Eur. *Hel.* 313 πῶς δ' εὐμενείας τοισίδ' ἐν δόμοις ἔχεις; παρήσω...οὐδέν (τούτων) ἅπερ ξυνίημι, I will leave unsaid nothing (of those things) which I comprehend, i.e. I will reveal my whole insight into the plot. ξυνίημι suits the intellectual pride of Oedipus: he does not say 'think' or 'suspect': cp. 628. For γὰρ after ἴσθι cp. 277.

347 καὶ ξυμφυτεῦσαι...εἰργάσθαι θ'. καὶ...τε could no more stand for 'and'... 'both' than *et...que* could. καὶ (*adeo*) here implies, 'no mere sympathiser, but actually the plotter.' ὅσον (εἰχες εἰργάσθαι) μὴ καίνων, so far as you could be the author of the deed without slaying, 'short of slaying': cp. Thuc. 4. 16 φυλάσσειν δὲ καὶ τὴν νῆσον Ἀθηναίους μηδὲν ἡσσαν, ὅσα μὴ ἀποβαίνοντας: 1. 111 τῆς γῆς ἐκράτουν ὅσα μὴ προῦντες πολὺ ἐκ τῶν ὅπλων: *Tr.* 1214.

καὶ τοῦργον ἂν σοῦ τοῦτ' ἔφην εἶναι μόνου.

TE. ἄληθες; ἐννέπω σὲ τῷ κηρύγματι
ᾧπερ προεῖπας ἐμμένειν, καὶ ἡμέρας
τῆς νῦν προσανδᾶν μήτε τούσδε μήτ' ἐμέ,
ὥς ὄντι γῆς τῆσδ' ἀνοσίῳ μιάστορι.

OI. οὕτως ἀναιδῶς ἐξεκίνησας τόδε
τὸ ῥῆμα; καὶ ποῦ τοῦτο φεύξεσθαι δοκεῖς; 355

TE. πέφευγα· τάληθές γὰρ ἰσχύον τρέφω.

OI. πρὸς τοῦ διδαχθεῖς; οὐ γὰρ ἔκ γε τῆς τέχνης.

349 καὶ τοῦργον...τοῦτο, the *doing* of this thing also, αὐτὴν τὴν πρᾶξιν, as distinct from the plotting and direction of the acts.

350 ἄληθες; κ.τ.λ. The same word marks the climax of Creon's anger in *Ant.* 758: cp. *Ar. Av.* 393 ἐπεὶ; &c.

351 ᾧπερ προεῖπας (*sc.* ἐμμένειν), by which thou didst proclaim that (all) should abide: this is better than taking ᾧπερ as by attraction for ὅπερ, since προεῖπεῖν could take an acc. of *the thing proclaimed* (e.g. ξενίαν, θάνατον), but not of the edict itself (as κήρυγμα).

353 ὥς ὄντι...μιάστορι, an anacoluthon for ὥς ὄντα μιάστορα, as if ἐννέπω σοὶ had preceded. ἐμέ just before made this necessary. *Elms.* cp. *Eur. I. A.* 491 ἄλλως τέ μ' ἔλεος τῆς τάλαιπύρου κόρης | εἰσῆλθε συγγένειαν ἐννοούμενῳ.

354 ἐξεκίνησας. ἐκκινεῖν is used of *starting* game, *El.* 567 ἐξεκίνησεν ποδοῖν | ...ἐλαφον: of *rousing* one from rest, *Trach.* 1242, and fig. of *exciting* pain which had been lulled, *ib.* 979. Here the notion is that of a sudden and startling utterance. But the choice of the word has also been influenced by the common use of κινεῖν in the sense of *mooting* subjects which should not have been touched: *Eur. El.* 302 ἐπεὶ δὲ κινεῖς μῦθον, *i.e.* since thou *hast*

broached this theme: cp. *O. C.* 1526 ἃ δ' ἐξάγιστα μηδὲ κινεῖται λόγῳ. So ἀκίνητα (*ἔπη*) = ἀπόρητα *O. C.* 624, *Ant.* 1060 ὄρσει με τὰ κίνητα διὰ φρενῶν φράσαι. | κίνει, κ.τ.λ.

355 καὶ ποῦ κ.τ.λ. And on what ground dost thou think to escape (punishment for) this thing? For ποῦ cp. 390: *Ai.* 1100 ποῦ σὺ στρατηγεῖς τοῦδε; Distinguish καὶ (1) *prefixed* to interrogative particles, when it expresses an objection: *Aesch. Ag.* 280 καὶ τίς τόδ' ἐξίκοιτ' ἂν ἀγγέλων τάχος; *Dem. Fals. Legat.* § 257 (with Shilleto's note), and καὶ πῶς; *passim*: (2) *suffixed*, where, granting a fact, it asks for further information: *Agam.* 278 πόλου χρόνου δὲ καὶ πεπόρθηται πόλις; (assuming it to be taken, *when was* it taken?) *Eur. Alc.* 834 ποῦ καὶ σφε θάπτει; τοῦτο φεύγειν here = τοῦτον τὴν δίκην ἐκφεύγειν: *Eur. Med.* 795 παίδων φόνον | φεύγουσα, fleeing from (the penalties of) the murder: *Cic. Pro Cluent.* 59 § 163 *calumniam* (= *crimen calumniæ*) *non effugiet*.

356 τάληθές κ.τ.λ. 'in my truth is my strength': ἰσχύον expresses the living strength of the divine instinct within him: cp. *ζῶντα* 482. τρέφω: see on ἐμπέφυκεν 299.

357 τέχνης, slightly contemptuous; cp. 388, 562, 709.

- TE. πρὸς σοῦ· σὺ γάρ μ' ἄκοντα προὔτρέψω λέγειν.
 OI. ποῖον λόγον; λέγ' αὖθις, ὥς μᾶλλον μάθω.
 TE. οὐχὶ ξυνήκας πρόσθεν; ἢ 'κπειρᾷ λέγων; 360
 OI. οὐχ ὥστε γ' εἰπεῖν γνωστόν· ἀλλ' αὖθις φράσον.
 TE. φονέα σε φημὶ τάνδρὸς οὐ ζητεῖς κυρεῖν.
 OI. ἀλλ' οὐ τι χαίρων δῖς γε πημονὰς ἐρεῖς.
 TE. εἴπω τι δῆτα κάλλ', ἔν' ὀργίζῃ πλέον;
 OI. ὅσον γε χρήζεις· ὥς μάτην εἰρήσεται. 365
 TE. λεληθέναι σε φημὶ σὺν τοῖς φιλτάτοις
 αἰσχισθ' ὁμιλοῦντ', οὐδ' ὁρᾶν ἔν' εἰ κακοῦ.
 OI. ἦ καὶ γεγηθὼς ταῦτ' αἰεὶ λέξειν δοκεῖς;
 TE. εἴπερ τί γ' ἐστὶ τῆς ἀληθείας σθένος.
 OI. ἀλλ' ἔστι, πλὴν σοί· σοὶ δὲ τοῦτ' οὐκ ἔστ', ἐπεὶ 370

358 προὔτρέψω: mid., as 1446: but act., *Ani.* 270, *El.* 1193.

360 ἢ 'κπειρᾷ λέγων; or (while you *do* understand my meaning already) are you merely trying by your talk (*λέγων*) to provoke a still further statement of it? The notion of *ἐκ* in the compound is that of *drawing forth* something from the person tested. *λέγων* here implies *idle* talk, cp. 1151 λέγει γὰρ εἰδὼς οὐδέν. The *λέγειν* of the MSS. gives a weak sense: ὥστε must be supplied, 'tempting me so that I should speak.'

361 οὐχ ὥστε γ' κ.τ.λ. οὐ (ξυν-ἦκα) οὕτω γ' ἀκριβῶς ὥστε εἰπεῖν: cp. 1131. γνωστόν, 'known': but γνωτά 58, γνωτόν 396. It has been held that Attic usage distinguished γνωστός, as = 'what *can* be known,' from γνωτός, as = 'what *is* known'; but the distinction cannot be established.

362 οὐ ζητεῖς κ.τ.λ. φημὶ σε φονέα κυρεῖν (ὄντα) τοῦ ἀνδρὸς οὐ (τὸν φονέα) ζητεῖς.

363 πημονὰς: i.e. such charges are downright πημοναί, calamities, infamies. There is something of a colloquial tone in the phrase: cp. *Αἰ.* 68 μηδὲ συμφορὰν δέχου |

τὸν ἄνδρα: *El.* 301 ὁ πάντ' ἀναλ-κισ οὗτος, ἢ πᾶσα βλάβη. Cp. 336 ἀτελεύτητος.

366 λεληθέναι...ὁμιλοῦντ': 'hast been living in unguessed shame with thy nearest kin': σὺν τοῖς φιλτάτοις κ.τ.λ. = σὺν τῇ φιλτάτῃ (*Iocasta*): since ὁμιλοῦντ' implies wedlock, and not merely the companionship denoted by ξυνών in 457: for the allusive plural, cp. *Aesch. Cho.* 53 δεσποτῶν θανάτοισι (*Agamemnon's murder*): *Eum.* 100 παθοῦσά γ' οὕτω δεινὰ πρὸς τῶν φιλτάτων (*Clytaemnestra* speaks of her murder by *Orestes*).

367 ἔν' εἰ κακοῦ: cp. 413, 1442. *Trach.* 375 ποῦ ποτ' εἰμι πράγμα-τος;

368 ἦ καὶ; 'dost thou indeed? *Aesch. Eum.* 402 ἦ καὶ τοιαύτας τῶδ' ἐπιρροίσεις φυγὰς;

370 πλὴν σοί· σοὶ δὲ κ.τ.λ. Note in these two vv. (1) the rhetorical iteration (ἐπαναφορά) of σοί, as in *O. C.* 787 οὐκ ἔστι σοι ταῦτ', ἀλλὰ σοι ταῦτ' ἔστ': *Phil.* 1054 πλὴν εἰς σέ· σοὶ δέ: *Isocr. or.* 15 §41 κινδυνεύων τὰ μὲν ὑφ' ὑμῶν τὰ δὲ μεθ' ὑμῶν τὰ δὲ δι' ὑμᾶς τὰ δ' ὑπὲρ ὑμῶν. (2) the ninefold τ (παρήχησις) in 371; cp. 425: *Αἰ.* 528 ἐὰν τὸ

- τυφλὸς τά τ' ὄτα τὸν τε νοῦν τά τ' ὄμματ' εἶ.
 TE. σὺ δ' ἄθλιός γε ταῦτ' ὀνειδίζων, ἃ σοὶ
 οὐδεὶς ὃς οὐχὶ τῶνδ' ὀνειδιεῖ τάχα.
 OI. μιᾶς τρέφει πρὸς νυκτός, ὥστε μῆτ' ἐμὲ
 μῆτ' ἄλλον, ὅστις φῶς ὄρᾳ, βλάψαι ποτ' ἂν. 375
 TE. οὐ γάρ σε μοῖρα πρὸς γ' ἐμοῦ πεσεῖν, ἐπεὶ
 ἱκανὸς Ἀπόλλων, ᾧ τὰδ' ἐκπράξαι μέλει.
 OI. Κρέοντος ἢ σοῦ ταῦτα τάξευρήματα;
 TE. Κρέων δέ σοι πῆμ' οὐδέν, ἀλλ' αὐτὸς σὺ σοί.
 OI. ὦ πλοῦτε καὶ τυραννὶ καὶ τέχνη τέχνης 380

ταχθὲν εὖ τολμᾷ τελεῖν: *ib.* 1112
 οἱ πόνον πολλοῦ πλέψ: *Eur. Med.*
 476 ἔσωσά σ' ὡς ἴσασιν Ἑλλήνων
 ὅσοι, κ.τ.λ.: *Ennius, O Tūte tute*
Tati tibi tanta, tyranne, tulisti:
Cic. Pro Cluent. 35 § 96 *non fuit*
igitur illud iudicium iudicii simile,
iudices.

372 σὺ δ' ἄθλιος: 'Aye and
 thou art a poor wretch': ἄθλιος,
 of wretched *folly*. Cp. the use
 of ἀνολβος, *Ai.* 1156, *Ant.* 1025
 (joined with ἀβουλος), μέλεος (*Ai.*
 621), κακοδαίμων, κ.τ.λ.

373 οὐδεὶς (ἔστιν) ὃς οὐχί = πᾶς
 τις: *Ai.* 725 ἤρασσον οὐτὶς ἔσθ' ὃς
 οὐ. More properly οὐδεὶς ὅστις
 οὐ, declined (by attraction) in both
 parts, as *Plat. Phaed.* 117 D οὐδένα
 ὄντινα οὐ κατέκλασε.

374 μιᾶς τρέφει πρὸς νυκτός,
 'thy life is passed in (thou art
 cherished by) one unbroken night':
 the pass. form of μία νύξ' σε τρέ-
 φει. Cp. *Ai.* 859 ᾧ φέγγος, ᾧ
 γῆς ἱρὸν οἰκείας πέδον | ...χαίρετ',
 ᾧ τροφῆς ἐμοί: fr. 521 *τερπνῶς*
γάρ ἀεὶ πάντας ἀνὸτα τρέφει, i.e.
folly ever gives a joyous life: *Eur.*
Hipp. 366 ᾧ πόνοι τρέφοντες βρο-
 τοῦς, cares that *make up the life* of
 men. μιᾶς might be simply *μόνης*,
 but, in its emphatic place here,
 rather = 'unbroken,' unvaried by
 day: cp. *Arist. Rhet.* 3. 9 (λέξις)
 εἰρομένην καὶ τῷ συνδεσμῷ

μίαν, forming one continuous
 chain.

376 (οὐκ ἐγὼ σε βλάψω), οὐ
 γὰρ μοῖρά σε πεσεῖν κ.τ.λ. The
 mss. make nonsense of the pas-
 sage, reading με...γε σοῦ. The
 correction is Brunk's.

377 ἐκπράξαι, 'to work out' (not
 to 'exact'); τὰδε has a mysterious
 vagueness (cp. 341), but includes
 τὸ πεσεῖν σε, as in 1158 τὸδ' refers
 to δλέσθαι.

379 Κρέων δέ = 'Nay, Creon'—
 introducing an objection, as *Trach.*
 729 τοιαῦτα δ' ἂν λέξειεν κ.τ.λ.:
O. C. 395 γέροντα δ' ὀρθοῦν φλαῦ-
 ρον.

380 τέχνη...βίω, 'skill outmatch-
 ing skill in life's keen rivalries':
 τῷ πολυζήλῳ βίῳ, locative dative,
 defining the sphere of ὑπερφέ-
 ρουσα, like ἐτι μέγας οὐρανῷ |
 Ζεὺς *El.* 174. πολυζήλῳ = full of
 emulation (ζῆλος). Others under-
 stand, 'in the much-admired life'
 (of princes): so πολυζήλον (πόσιον)
 in *Trach.* 185. But (1) βίω seems
 to denote life generally, rather than
 a particular station: (2) the phrase,
 following πλοῦτε καὶ τυραννί, would
 be a weak addition. For the
 general sense of τέχνη cp. *Ant.*
 365 τὸ μηχανδὲν τέχνας, the in-
 ventiveness of (human) skill: *Ph.*
 138. The phrase here has a re-
 ference to that (μαντικὴ) τέχνη of

ὑπερφέρουσα τῷ πολυζήλῳ βίῳ,
 ὅσος παρ' ὑμῖν ὁ φθόνος φυλάσσεται,
 εἰ τῇσδ' ἄρχῃς οὐνεχ', ἦν ἐμοὶ πόλις
 δωρητόν, οὐκ αἰτητόν, εἰσεχειρίσεν,
 ταύτης Κρέων ὁ πιστός, οὐξ ἄρχῃς φίλος 385
 λάθρα μ' ὑπελθὼν ἐκβαλεῖν ἰμείρεται,
 ὑφεῖς μάγον τοιόνδε μηχανορράφον,
 δόλιον ἀγύρτην, ὅστις ἐν τοῖς κέρδεσιν
 μόνον δέδορκε, τὴν τέχνην δ' ἔφυ τυφλός.
 ἐπεὶ, φέρ' εἶπέ, ποῦ σὺ μάντις εἰ σαφής;
 πῶς οὐχ, ὅθ' ἡ ῥαψῳδὸς ἐνθάδ' ἦν κύων, 390

Teiresias which Oed. surpassed when he solved the riddle: cp. 357.

382 παρ' ὑμῖν...φυλάσσεται, is guarded, stored, in your keeping; i.e. how much envy do ye tend to excite against those who receive your gifts. φυλάσσεται, stronger than τρέφεται, represents envy as the inseparable attendant on success: cp. O. C. 1213 σκαιοσύναν φυλάσσω, stubborn in folly: Eur. Ion 735 ἀεὶ' ἀξίων γεννητόρων | ἦθη φυλάσσεις.

384 δωρητόν, οὐκ αἰτητόν, feminine (not neuter, a use far most common in simple predications, e.g. οὐκ ἀγαθὸν πολυκοιρανίη): this view is favoured by γνωτόν in 396, which must agree with ἦν. Cp. Thuc. 2. 41 γῆν ἐσβατόν: 7. 87 ὁσμαι οὐκ ἀνεκτοί: O. C. 1460 πτερωτὸς βροντή: Tr. 446 εἰ... μεμπτός εἰμι (Deianeira).

387 ὑφεῖς, having secretly sent as his agent, 'having suborned.' [Plat.] *Axiochus* 368 Ε προέδρους ἐγκαθέτους ὑφέντες, 'having privily brought in suborned presidents.' μάγον...ἀγύρτην, 'such a scheming juggler as this, a tricky quack.' μάγος expresses contempt for the rites of divination practised by Teiresias: ἀγύρτης taunts him as a mercenary impostor. So Plut.

Mor. 165 F joins ἀγύρτας and γόητας, Zosimus 1. 11 μάγοις τε καὶ ἀγύρταις. The passage shows how Asiatic superstitions had already spread among the vulgar, and were scorned by the educated, in Greece. The Persian μάγος (as conceived by the Greeks) was one who claimed to command the aid of beneficent deities (δαίμονες ἀγαθοεργοί), while the γόης was properly one who could call up the dead. So Eur. Or. 1496 (Helen has been spirited away) ἡ φαρμάκοισιν (by charms) ἡ μάγων | τέχναισιν ἡ θεῶν κλοπαῖς.

388 ἀγύρτην (ἀγείρω), a priest, esp. of Cybele (μητραγύρτης, or when she had the lunar attributes, μνηαγύρτης), who sought money from house to house, or in public places, for predictions or expiatory rites. ἐν τοῖς κέρδεσιν, in the case of gains: cp. Ai. 1315 ἐν ἐμοὶ θρασύς: ib. 1092 ἐν θανοῦσιν ὑβριστής.

390 ἐπεὶ='for,' 'else' (in this is not true): El. 351 οὐ ταῦτα...δεῖλιαν ἔχει; | ἐπεὶ δίδαξον, κ.τ.λ. ποῦ; where? i.e. in what sense? Eur. Ion 528 ποῦ δέ μοι πατήρ σὺ; εἰ σαφής=πέφηνας ὦν: cp. 355.

391 ῥαψ...κύων, 'the Watcher who wove dark song': κύων, esp.

ἡῦδας τι τοῖσδ' ἀστοῖσιν ἐκλυτήριον;
 καίτοι τό γ' αἶνιγμ' οὐχὶ τούπιόντος ἦν
 ἀνδρὸς διειπεῖν, ἀλλὰ μαντείας ἔδει·
 ἦν οὔτ' ἀπ' οἰωνῶν σὺ προῦφάνης ἔχων 395
 οὔτ' ἐκ θεῶν του γνωτὸν· ἀλλ' ἐγὼ μολῶν,
 ὃ μηδὲν εἰδὼς Οἰδίπους, ἔπαυσά νιν,
 γνώμη κυρήσας οὐδ' ἀπ' οἰωνῶν μαθὼν·
 ὃν δὴ σὺ πειρᾶς ἐκβαλεῖν, δοκῶν θρόνοις
 παραστατήσῃν τοῖς Κρεοντείοις πέλας. 400
 κλαίων δοκεῖς μοι καὶ σὺ χῶ συνθεῖς τάδε
 ἀγῆλατήσῃν· εἰ δὲ μὴ ἴδοκεῖς γέρον

because the Sphinx was the watchful agent of Hera's wrath: cp. 36. Ar. *Ran.* 1287 has a line from the Σφίγξ of Aesch., Σφίγγα δυσαμεριᾶν [vulg. *δυσαμεριαν*] πρύτανιν κύνά πέμπει, 'the watcher who presides over evil days' (for Thebes). *ῥαψωδός*, chanting her riddle (in hexameter verse), as the public reciters chanted epic poems. The word is used with irony: the baneful lay of the Sphinx was not such as the servant of Apollo chants. Cp. 130.

393 τό γ' αἶνιγμ' is nominative: the riddle did not belong to (was not for) the first comer, that he should solve it. O. C. 751 οὐ γάμων | ἔμπειρος, ἀλλὰ τούπιόντος ἀρπάσαι. Thuc. 6. 22 πολλή γὰρ οὔσα [ἡ στρατιὰ] οὐ πάσης ἔσται πόλεως ὑποδέξασθαι. ὃ ἐπιών, any one who comes up; cp. Plat. *Rep.* 372 D ὡς νῦν ὁ τυχεύων καὶ οὐδὲν προσήκων ἔρχεται ἐπ' αὐτό.

394 διειπεῖν, 'to declare' (where *διά* implies the drawing of clear distinctions), 'to solve': cp. 854.

395 ἦν οὔτ' ἀπ' οἰωνῶν ἔχων οὔτ' ἐκ θεῶν του γνωτὸν (ἔχων) προῦφάνης: and thou wast not publicly seen to have this art either from (ἀπ') birds, or as known through the agency of (ἐκ) any

god. προῦφάνης, when brought to a public test. For ἀπό cp. 43: ἐκ with θεῶν του, of the primary or remoter agent, meaning by a φήμη (43) or other sign. γνωτὸν: cp. on 384.

396 μολῶν: he was a mere stranger who chanced to arrive then. ὃ μηδὲν εἰδὼς, 'the ignorant,'—here ironical, 'the man who is supposed to know nothing.' μὴ refers to conception, οὐ to fact: cp. *Al.* 1231 ὅτ' οὐδὲν ὦν τοῦ μηδὲν ἀντέστης ὑπερ: 'when, being naught' (a fact), 'thou hast stood up for him who is as naught' (i.e. who may be so conceived).

400 πέλας, adv., so Aesch. *Theb.* 669 παρασταεῖν πέλας.

401 κλαίων: cp. 368, 1152: *Ani.* 754 κλαίων φρενώσεις. ὃ συνθεῖς, Creon, whose agent (387) Teir. is regarded: so in Thuc. 8. 68 ὃ τὴν γνώμην εἰπὼν is contrasted with ὃ τὸ πράγμα ξυνθεῖς.

402 ἀγῆλατήσῃν: ἀγῆλατεῖν = τὸ ἄγος ἐλαύνειν (see on 98), in this case ἀνδρηλατεῖν (100), to expel the μιάστωρ. Her. 5. 72 Κλεομένης ἀγῆλατέει ἐπτακόσια ἐπίστια (households) Ἀθηναίων. Curtius distinguishes (1) ἄγ-os, guilt, object of awe, whence ἐναγής: Skt. *āg-as*, vexation, offence: *Etym.* § 116: (2) rt. ἄγ, ἄξ-ο-μαι reverence,

εἶναι, παθὼν ἔγνωσ' ἂν οἶά περ φρονεῖς.

ΧΟ. ἡμῖν μὲν εἰκάζουσι καὶ τὰ τοῦδ' ἔπη
ὀργῇ λελέχθαι καὶ τὰ σ', Οἰδίπου, δοκεῖ. 405
δεῖ δ' οὐ τοιούτων, ἀλλ' ὅπως τὰ τοῦ θεοῦ
μαντεῖ' ἄριστα λύσομεν, τόδε σκοπεῖν.

ΤΕ. εἰ καὶ τυραννεῖς, ἐξισωτέον τὸ γοῦν
ἴσ' ἀντιλέξαι· τοῦδε γὰρ καὶ γὼ κρατῶ.
οὐ γάρ τι σοὶ ζῶ δούλος, ἀλλὰ Λοξία· 410
ὥστ' οὐ Κρέοντος προστάτου γεγράψομαι.

ἀγ-ιo-s holy, ἀγ-νό-s pure: Skt. *jaḡ* (*jaḡ-ā-mi*) reverence, consecrate: *Etym.* § 118. In Aesch. *Cho.* 155 and Soph. *Ant.* 775 he would with Herm. write ἄγος as = 'consecrated offering.' In both places, however, ἄγος *riaculum* will stand: and for ἄγος in the good sense there is no other evidence. δόκεις is the scornful phrase of an angry man; I know little concerning thee, but from thine aspect I should judge thee to be old: cp. 562 where Oed. asks, *τότ' οὖν ὁ μάντις οὗτος ἦν ἐν τῇ τέχνῃ*; Not (1) 'seemed,' as opposed to really being; nor (2) 'wast felt by me' to be old: a sense which I do not see how the word could yield.

403 παθὼν, by bodily pain, and not merely μαθὼν, by reproof: cp. 641. οἶά περ φρονεῖς, 'how bold thou art': see on 624 οἶόν ἐστι τὸ φθονεῖν.

405 καὶ τὰ σ' κ.τ.λ., the elision as in 328: see on 64. Οἰδίπου: Οἰδίπους is the commoner form of the voc., but cp. *O. C.* 557, 1346.

407 τόδε emphatically resumes ὅπως λύσομεν *this* we must consider: cp. 385 ταύτης: so *Trach.* 458 τὸ μὴ πυθέσθαι, τοῦτό μ' ἀλγύνειεν ἄν.

408 εἰ καὶ κ.τ.λ. For εἰ καὶ see on 305. ἐξισωτέον κ.τ.λ. = δεῖ ἐξισοῦν τὸ γοῦν ἴσα ἀντιλέξαι, one must equalize the right at least of

like reply; *i.e.* you must make me so far your equal as to grant me the right of replying at the same length. The phrase is a pleonastic fusion of (1) ἐξισωτέον τὸ ἀντιλέξαι with (2) συγχωρητέον τὸ ἴσα ἀντιλέξαι.

410 Λοξία: see note to 853.

411 ὥστ' οὐ Κρέοντος κ.τ.λ. 'You charge me with being the tool of Creon's treason. I have a right to plead my own cause when I am thus accused. I am not like a resident alien, who can plead before a civic tribunal only by the mouth of that patron under whom he has been registered.' Every μέτοικος at Athens was required ἐπιγράφεσθαι προστάτην, *i.e.* to have the name of a citizen, as patron, inscribed over his own. In default, he was liable to an ἀπροστασίον γραφή. Ar. *Pax* 684 αὐτῷ πονηρὸν προστάτην ἐπεγράφατο: id. *Ach.* 1095 ἐπεγράφου τὴν Γοργόνα, you took the Gorgon for your patron: Lysias or. 31 § 9 ἐν Ὠρωπῷ μετοίκιον κατατιθεῖς (paying the alien's tax) ἐπὶ προστάτου ᾧκει. γεγράψομαι, will stand enrolled: cp. Ar. *Eq.* 1370 οὐδεὶς κατὰ σπονδὰς μετεγγραφήσεται, | ἀλλ' ὥσπερ ἦν τὸ πρῶτον ἐγγεγράφεται: Theocr. 18. 47 γράμματα δ' ἐν φλοιῷ γεγράφεται, remain written. For the gen. Κρέοντος cp. Ar. *Eq.* 714 τὸ δῆμον σεαυτοῦ νενόμικας.

λέγω δ', ἐπειδὴ καὶ τυφλὸν μ' ὠνείδισας
 σὺ καὶ δέδορκας κοῦ βλέπεις ἔν' εἰ κακοῦ,
 οὐδ' ἔνθα ναίεις, οὐδ' ὅτων οἰκεῖς μέτα.
 ἄρ' οἶσθ' ἀφ' ὧν εἶ; καὶ λέληθας ἐχθρὸς ὧν 415
 τοῖς σοῖσιν αὐτοῦ νέρθε κἀπὶ γῆς ἄνω,
 καί σ' ἀμφιπλήξ μητρός τε καὶ τοῦ σοῦ πατρὸς
 ἐλᾷ ποτ' ἐκ γῆς τῆσδε δεινόπους ἀρά,
 βλέποντα νῦν μὲν ὄρθ', ἔπειτα δὲ σκότον.
 βοῆς δὲ τῆς σῆς ποῖος οὐκ ἔσται λιμήν, 420
 ποῖος Κιθαιρὼν οὐχὶ σύμφωνος τάχα,

412 λέγω δ', a solemn exordium, bespeaking attention: cp. 449. τυφλὸν μ' ὠνείδισας. As ὠνείδισας could not stand for ἀπεκάλεσας, 'called me reproachfully,' τυφλὸν must stand for ὡς τυφλὸν ὄντα. For the ellipse of ὄντα, cp. *El.* 899 ὡς δ' ἐν γαλήνῃ πάντ' ἐδερκόμην τόπον: for that of ὡς, *O. C.* 142 μή μ', ἱκετεύω, προσίδητ' ἄνομον.

414 ἔνθα ναίεις might mean, 'in what a situation thou art': but, as distinguished from the preceding and following clauses, is best taken literally: 'where thou dwellest,' viz. in thy murdered father's house.

415 ἄρ' οἶσθα κ.τ.λ. Thy parents are unknown to thee. *Yea*, and (καὶ) thou knowest not how thou hast sinned against them,—the dead and the living.

417 καί σ' ἀμφιπλήξ κ.τ.λ., 'and the double lash of thy mother's and thy father's curse shall one day drive thee from this land in dreadful haste': ἀμφιπλήξ: as in *Tr.* 930 ἀμφιπλήγι φασγάνῳ = a sword which smites with both edges, so here ἀμφιπλήξ ἀρά is properly ■ *curse which smites on both sides*,—on the mother's and on the father's part. The pursuing 'Ἀρά must be conceived as bearing

a whip with double lash (διπλῇ μάστιγι *Ai.* 242). Cp. ἀμφίπυρος, carrying two torches (*Tr.* 214). μητρ. and πατρ. are possessive gen. with ἀρά, which here = 'Ερινύς: cp. *Aesch. Theb.* 70 'Ἀρά τ', 'Ερινύς πατρὸς ἡ μεγασθενῆς.

418 δεινόπους, with dread, untiring chase: so a Fury is χαλκόπους (*El.* 491), τανύπους (*Ai.* 837), καμψίπους ('fleet,' *Aesch. Theb.* 791).

419 βλέποντα κ.τ.λ., i.e. τότε σκότον βλέποντα, εἰ καὶ νῦν ὄρθα βλέπεις. The Greek love of antithesis often co-ordinates clauses where we must subordinate one to the other: cp. 673. βλέπειν σκότον, like ἐν σκότῳ...|ὀψοίαιτο (1273), *Eur. Bacch.* 510 σκότιον εἰσορᾷ κνέφας.

420 βοῆς δὲ κ.τ.λ. Of thy cry what haven shall there not be (i.e. to what haven shall it not be borne),—what part of Cithaeron shall not be resonant with it (σύμφωνος ἔσται sc. αὐτῇ), re-echo it? σύμφωνος, only with Κιθαιρῶν, not with λιμήν. λιμήν poet. in sense of ὑποδοχή, for that in which anything is received: *Aesch. Pers.* 250 ὦ Περσίς αἶα καὶ μέγας πλούτου λιμήν: *Ant.* 1000 παντὸς οἰωνοῦ λιμήν: *O. T.* 1208. ποῖος Κιθαιρῶν is vigorous for ποῖον μέρος Κιθαιρῶνος.

ὅταν καταίσθῃ τὸν ὑμέναιον, ὃν δόμοις
 ἄνορμον εἰσέπλευσας, εὐπλοίας τυχών;
 ἄλλων δὲ πλήθος οὐκ ἐπαισθάνει κακῶν,
 ἃ σ' ἐξισώσει σοί τε καὶ τοῖς σοῖς τέκνοις. 425
 πρὸς ταῦτα καὶ Κρέοντα καὶ τοῦμόν στόμα
 προπηλάκιζε· σοῦ γὰρ οὐκ ἔστιν βροτῶν
 κάκιον ὅστις ἐκτριβήσεται ποτε.

ΟΙ. ἢ ταῦτα δῆτ' ἀνεκτὰ πρὸς τούτου κλύειν;
 οὐκ εἰς ὄλεθρον; οὐχὶ θάσσουν; οὐ πάλιν 430
 ἄφορρος οἴκων τῶνδ' ἀποστραφεῖς ἄπει;

ΤΕ. οὐδ' ἰκόμην ἔγωγ' ἄν, εἰ σὺ μὴ 'κάλεις.

ΟΙ. οὐ γάρ τί σ' ἤδη μῶρα φωνήσонт', ἐπεὶ
 σχολῇ σ' ἄν οἴκους τοὺς ἐμούς ἐστειλάμην.

scarcely, &c.

422 ὅταν καταίσθῃ κ.τ.λ. 'when thou hast caught the meaning of the marriage-song wherewith thou wast borne to thy fatal haven in yonder house'...: δν, cogn. acc. to εἰσέπλευσας, as if ὑμέναιον had been πλοῦν: δόμοις, local dat. (381): ἄνορμον is added predicatively,—though it (thy course) led thee to no true haven: εὐπλοίας τυχών, because Oed. seemed to have found ὄλβος, and also because the gale of fortune had borne him *swiftly* on: cp. οὐθ' ὄρων οὐθ' ἱστορῶν, 1484. τὸν ὑμέναιον, sung while the bride and bridegroom were escorted to their home.

425 ἃ σ' ἐξισώσει, which shall make thee level with *thy (true) self*,—by showing thee to be the son of Laius, not of Polybus;—and level with *thine own children*, i.e. like them, the child of Iocasta, and thus at once ἀδελφός καὶ πατήρ (458). For the παρήχησις cp. 371.

426 τοῦμόν στόμα: i.e. it is Apollo who speaks by my mouth, which is not, as thou deemest, the ὑπόβλητον στόμα (O. C. 794) of Creon.

427 προπηλάκιζε: acc. to Arist.

Τορ. 6. 6 προπηλακισμός was defined as ὕβρις μετὰ χλευασίας, insult expressed by scoffing: so in *Elth.* 5. 2. 13 κακηγορία, προπηλακισμός=libellous language, gross abuse: and in Ar. *Thesm.* 386 προπηλακιζόμενας is explained by πολλὰ καὶ παντοῖ' ἀκούουσας κακά.

428 ἐκτριβήσεται, rooted out. Eur. *Hērō.* 683 Ζεὺς σ' ὁ γεννήτωρ ἐμός | πρόρριζον ἐκτρίψειεν.

430 οὐκ εἰς ὄλεθρον κ.τ.λ. Ar. *Plut.* 394 οὐκ ἐς κόρακας; *Trach.* 1183 οὐ θάσσουν οἶσαι; πάλιν ἄφορρος like *El.* 53 ἄφορρον ἤξομεν πάλιν: the gen. οἴκων τῶνδ' with ἀποστραφεῖς.

432 ἰκόμην—ἐκάλεις: cp. 125, 402.

434 σχολῇ σ' ἄν: some edd. read σχολῇ γ', but the simple σχολῇ is stronger. οἴκους: O. C. 643 δόμους στείχειν ἐμούς. ἐστειλάμην = μετεστειλάμην, μετεπεψάμην. Distinguish στέλλεσθαι, to summon *to oneself*, from στέλλειν said (1) of the messenger, below 860 πέμψον τινὰ στελοῦντα: (2) of him who sends word by a messenger, *Phil.* 60 οἱ σ' ἐν λιταῖς στείλαντες ἐξ οἴκου μολεῖν: having urged thee with prayers to come:

- TE. ἡμεῖς τοιοῖδ' ἔφουμεν, ὥς μὲν σοὶ δοκεῖ, 435
μῶροι, γονεῦσι δ', οἳ σ' ἔφυσαν, ἔμφρονες.
OI. ποίοισι; μεῖνον. τίς δέ μ' ἐκφύει βροτῶν;
TE. ἥδ' ἡμέρα φύσει σε καὶ διαφθερεῖ.
OI. ὥς πάντ' ἄγαν αἰνικτὰ κάσαφῇ λέγεις.
TE. οὐκουν σὺ ταῦτ' ἄριστος εὐρίσκειν ἔφυς; 440
OI. τοιαῦτ' ὀνειδίζ' οἷς ἔμ' εὐρήσεις μέγαν.
TE. αὐτὴ γε μέντοι σ' ἡ τύχη διώλεσεν.
OI. ἀλλ' εἰ πόλιν τήνδ' ἐξέσωσ', οὐ μοι μέλει.
TE. ἄπειμι τοίνυν· καὶ σύ, παῖ, κόμιζέ με.
OI. κομιζέτω δῆθ'· ὥς παρῶν σὺ γ' ἐμποδῶν 445

Ant. 164 ὑμᾶς...πομποῖσιν... | ἔ-
στειλ' ἰκέσθαι, sent you word to
come.

435 τοιοῖδ' refers back to the
taunt implied in μῶρα φωνήσονται,
and is then made explicit by μῶ-
ροι...ἔμφρονες: cp. *Phil.* 1271 τοι-
οῦτος ἦσθα (referring to what pre-
cedes—thou wast such as *thou*
now art) τοῖς λόγοισι χῶτε μου |
τὰ τόξ' ἔκλεπτες, πιστός, ἀτηρὸς
λάθρα. ὥς μὲν σοὶ δοκεῖ. σοὶ
must be accented; else the con-
trast would be, not partly between
σοὶ and γονεῦσι, but solely be-
tween δοκεῖ and some other verbal
notion. σοὶ does not, however,
cohere so closely with δοκεῖ as
to form a virtual cretic. Cp. *O.*
C. 1543 ὥσπερ σφὼ πατρί: *Eur.*
Heracl. 641 σωτὴρ νῶν βλάβης.
Here we have ὥς μὲν σοὶ instead
of ὥς σοὶ μὲν, because, besides the
contrast of persons, there is also a
contrast between semblance (ὥς
δοκεῖ) and fact.

436 γονεῦσι, 'for' them, *i.e.* in
their judgment: *Ant.* 904 καίτοι σ'
ἐγὼ τίμησα, τοῖς φρονούσιν, εὔ. *Ar.*
Av. 445 πᾶσι νικᾶν τοῖς κριταῖς.

437 ἐκφύει. The pres. is not
historic (for ἐξέφυσε), but denotes
a permanent character: 'is my
sire.' *Eur. Ion* 1560 ἥδε τίκτει
σ', is thy mother: *Xen. Cyr.* 8. 2

27 ὁ δὲ μὴ νικῶν (he who was not
victorious) τοῖς μὲν νικῶσιν ἐφθό-
νει: and so φεύγειν = φηγὰς εἶναι.
Shilleto cp. *Verg. Aen.* 9. 266
quem dat Sidonia Dido (is the
giver).

440 οὐκουν κ.τ.λ. Well (οὐν,—
if I *do* speak riddles), art not thou
most skilled to read them?

441 τοιαῦτ' ὀνειδίζέ (μοι), make
those things my reproach, in which
[οἷς, dat. of circumstance] thou
wilt find me great: *i.e.* mock my
skill in reading riddles if thou
wilt; but thou wilt find (on look-
ing deeper) that it has brought me
true honour.

442 αὐτὴ γε μέντοι. It was
just (γε) that fortune, however
(μέντοι), that ruined thee. γε
emphasises the preceding word:
so 778 σπουδῆς γε μέντοι: 1292
ῥώμης γε μέντοι. τύχη implies
some abatement of the king's
boast, γνῶμη κυρῆσας, 398.

443 ἐξέσωσ', 1st pers., not 3rd.

445 κομιζέτω δῆθ', 'Aye, let
him take thee': δῆτα in assent, as
Aesch. Suppl. 206 Ζεὺς δὲ γεννή-
τωρ ἴδοι. *ΔAN.* ἴδοιτο δῆτα: *O.*
C. 536 XO. ἰώ. OI. ἰώ δῆτα. So
in pathetic repetition of a word
by the speaker, ὥς μ' ἀπώλεσας
ἀπώλεσας δῆτ'... (*El.* 1164): ἰὼ ἰὼ
δύστηνε σύ, δύστηνε δῆτα... (*Ph.*

ὀχλεῖς, συθείς τ' ἂν οὐκ ἂν ἀλγύναις πλέον.

ΤΕ. εἰπὼν ἄπειμ' ὦν οὐνεκ' ἦλθον, οὐ τὸ σὸν
 δείσας πρόσωπον· οὐ γὰρ ἔσθ' ὅπου μ' ὀλεῖς.
 λέγω δέ σοι· τὸν ἄνδρα τοῦτον, ὃν πάλαι
 ζητεῖς ἀπειλῶν κἀνακηρύσσων φόνου
 τὸν Λαίειον, οὗτός ἐστιν ἐνθάδε,
 ξένος λόγῳ μέτοικος, εἴτα δ' ἐγγενὴς
 φανήσεται Θηβαῖος, οὐδ' ἡσθήσεται
 τῇ ξυμφορᾷ. τυφλὸς γὰρ ἐκ δεδορκότος
 καὶ πτωχὸς ἀντὶ πλουσίου ξένην ἔπι
 σκῆπτρῳ προδεικνὺς γαίαν ἐμπορεύσεται.

450

455

760). ἐμποδῶν with παρῶν,—present where thy presence irks: cp. 128: γε added to σὺ is scornful.

448 πρόσωπον: 'thy face,'—thy angry presence: the blind man speaks as though he saw the 'vultus instantis tyranni.' Not, 'thy person' (i.e. thy royal quality): πρόσωπον is not classical in this sense. οὐκ ἔσθ' ὅπου, there is no case in which...: cp. 355, 390.

449 λέγω δέ σοι, cp. 412. τὸν ἄνδρα τοῦτον...οὗτός ἐστιν κ.τ.λ. The antecedent, attracted into the case of the relative, is often thus prefixed to the relative clause, to mark with greater emphasis the subject of a coming statement: *Tr.* 283 τάσδε δ' ἄσπερ εἰσορᾷς | ... χωροῦσι: *Il.* 10. 416 φυλακὰς δ' ἄς εἴρεαι, ἥρως, | οὗτις κεκριμένη ρύε-ται στρατόν: *Hom. hym. Cer.* 66 κούρην τὴν ἔτεκεν... | τῆς ἀδινῆν ὅπ' ἄκουσα: *Plaut. Trinummi.* 985 *Illum quem ementitū's, is ego sum ipse Charmides.*

450 ἀνακηρύσσων φόνου, 'proclaiming (a search into) the murder': cp. *Xen. Mem.* 2. 10. 2 σῶ-στρα (a reward for saving) τοῦτου ἀνακηρύττων: *Andoc. De Myst.* § 40 ζητητάς τε ᾗδη ἡρημένους καὶ μῆνυτρα κεκηρυγμένα ἑκατὸν μῶας.

451 τὸν Λαίειον: cp. 267.

452 ξένος μέτοικος 'an alien sojourner': ξένος, because Oed. was reputed a Corinthian. In poetry μέτοικος is simply *one who comes to dwell with others*: it has not the full technical sense which belonged to it at Athens, a resident *alien*: hence the addition of ξένος was necessary. Cp. *O. C.* 934 μέτοικος τῆσδε τῆς χώρας: *Ant.* 868 πρὸς οὖς (to the dead) ἄδ' ἐγὼ μέτοικος ἔρχομαι. εἴτα δέ opp. to νῦν μὲν, implied in ἐν-θάδε. ἐγγενὴς, 'native,' as γεν-νητός is opp. to ποιητός (*adoptionis*).

454 τῇ ξυμφορᾷ: the (seemingly happy) event: cp. 45 note: *El.* 1230 ἀπὶ συμφοραῖσί μοι | γε-γηθὸς ἔρπει δάκρυον. τυφλὸς ἐκ δεδορκότος, 'a blind man, he who now hath sight': *Xen. Cyr.* 3. 1. 17 ἐξ ἄφρονος σώφρων γεγένηται.

455 ξένην ἔπι, sc. γῆν: *O. C.* 184 ξείνος ἐπὶ ξένης: *Ph.* 135 ἐν ξένῃ ἔξενον.

456 γαίαν with προδεικνὺς only: *pointing to*, i.e. feeling, ψηλαφῶν, the ground before him: so of a boxer, χερσὶ προσδεικνὺς, sparring, *Theocr.* 22. 102. Cp. *Lucian Hercules* 1 τὸ τόξον ἐντεταμένον ἢ ἀριστερὰ προσδελκνυσι, i.e. holds in front of him: id. *Hermotimus* 68

φανήσεται δὲ παισὶ τοῖς αὐτοῦ ξυνὼν
 ἀδελφὸς αὐτὸς καὶ πατήρ, καὶ ἥς ἔφυ
 γυναικὸς υἱὸς καὶ πόσις, καὶ τοῦ πατρὸς
 ὁμόσπορος τε καὶ φονεὺς. καὶ ταῦτ' ἰὼν 460
 εἴσω λογίζου· κὰν λάβῃς ἐψευσμένον,
 φάσκειν ἐμ' ἤδη μαντικῇ μηδὲν φρονεῖν.

[*Exeunt severally.*]

θαλλῶ προδεχθέντι ἀκολουθεῖν, ὥσπερ τὰ πρόβατα. Seneca *Oed.* 656 *repet incertus viae, | Baculo senili triste praetentans iter.* The order of words is against taking ξένην with γαῖαν (when we should write ἐπὶ), and supplying τὴν ὁδὸν with προδεικνύς.

457 ξυνὼν: the idea of daily converse under the same roof heightens the horror. Cp. Andoc. *De Myst.* § 49 οἷς...ἐχρῶ καὶ οἷς συνήσθα, your friends and associates.

458 ἀδελφὸς αὐτὸς. If ἀδελφὸς stood alone, then αὐτὸς would be right: *himself* the brother of *his own* children: but with ἀδελφὸς καὶ πατήρ we should read αὐτός: *at once* sire and brother of his own children. Cp. *Phil.* 119 σοφὸς τ' ἂν αὐτὸς κάγαθός κεκληῇ ἅμα: Eur. *Alc.* 143 καὶ πῶς ἂν αὐτὸς κατθανοί τε καὶ βλέποι;

459 τοῦ πατρὸς ὁμόσπ. κ.τ.λ. 'heir to his father's bed, shedder of his father's blood.' ὁμόσπορος: here act., = τὴν αὐτὴν σπείρων: but passive above, 260. Acc. to the general rule, verbal derivatives with a short penult. are paroxytone when active in meaning (see on βουνόμοις, v. 26). But those compounded with a preposition (or with a *privativum*) are excepted: hence διάβολος, not διαβόλος. So ὁμόσπορος here no less than in 260. On the other hand πρωτοσπóρος = 'sowing first,' πρωτόσπορος = 'first-sown.'

462 φάσκειν: 'say' (i.e. you may be confident): *El.* 9 φάσκειν Μυκήνας τὰς πολυχρύσους ὀρᾶν: *Phil.* 1411 φάσκειν δ' αὐδὴν τὴν Ἡρακλέους | ...κλύειν. μαντικῇ: *in respect* to seer-craft: for the dat. cp. Eur. *I. A.* 338 τῷ δοκεῖν μὲν οὐχὶ χρήζων, τῷ δὲ βούλεσθαι θέλων.

463—512 First στάσιμον. Teiresias has just denounced Oedipus. Why, we might ask, do not the Chorus *at once* express their horror? The answer is that this choral ode is the first since v. 215, and that therefore, in accordance with the conception of the Chorus as personified reflection, it must furnish a lyric comment on *all* that has been most stirring in the interval. Hence it has two leading themes: (1) 'Who can be the murderer?': 1st strophe and antistrophe, referring to vv. 216—315. (2) 'I will not believe that it is Oedipus': 2nd strophe and antistrophe, referring to vv. 316—462.

1st strophe (463—472). Who is the murderer at whom the Delphic oracle hints? He should fly: Apollo and the Fates are upon him.

1st antistrophe (473—482). The word has gone forth to search for him. Doubtless he is hiding in waste places, but he cannot flee his doom.

2nd strophe (483—497). Teiresias troubles me with his charge against Oedipus: but I know nothing that confirms it.

ΧΟ. στρ. α'. τίς ὄντιν' ἄ θεσπιέπεια Δελφίς εἶπε πέτρα
 ἄρρητ' ἄρρητων τελέσαντα φοινίαισι χερσίν; 465
 ὦρα νιν ἀελλάδων
 ἵππων σθεναρώτερον
 5 φυγᾶ πόδα νωμᾶν.
 ἔνοπλος γὰρ ἐπ' αὐτὸν ἐπενθρώσκει
 πυρὶ καὶ στεροπαῖς ὁ Διὸς γενέτας,
 δειναὶ δ' ἅμ' ἔπονται 470
 Κῆρες ἀναπλάκητοι.

2nd *antistrophe* (498 — 512). Only gods are infallible; a mortal, though a seer, may be wrong. Oedipus has given proof of worth. Without proof, I will not believe him guilty.

463 *θεσπιέπεια*, giving divine oracles (*ἐπη*), fem. as if from *θεσπιετής* (not found): cp. *ἀρτιέπεια*, *ἡδυνέπεια*. Since *θέ-σπ-ι-ς* already involves the stem *σεπ* (Curt. *E.* § 632), the termination, from *φεπ* (*ib.* 620), is pleonastic. *Δελφίς πέτρα*. The town and temple of Delphi stood in a recess like an amphitheatre, on a high platform of rock which slopes out from the south face of the cliff: the whole sweep of the curve extends nearly two miles: Strabo 9. 418. *Hom. hymn. Apoll.* 1. 283 ὑπερθεν | πέτρῃ ἐπικρέμαται (the rocky platform overhangs the Crisaean plain) κοίλῃ δ' ὑποδέδρωμε βῆσσα (the valley of the Pleistus).

465 ἄρρητ' ἄρρητων, 'horrors that no tongue can tell': Blaydes cp. *O. C.* 1237 πρόπαντα | κακὰ κακῶν, *Phil.* 65 ἔσχατ' ἔσχάτων, *Aesch. Pers.* 681 ὦ πιστὰ πιστῶν ἡλικές θ' ἥβης ἐμῆς, | Πέρσαι γέροντες. Cp. also 1301 μείζονα τῶν μακίστων.

466 ἀελλάδων, 'storm-swift': *O. C.* 1081 ἀελλαία ταχύρρωστος πελειάς: fr. 621 ἀελλάδες φωναί.

For the form cp. *θυστάδας* λιτάς *Ant.* 1019. The MSS. have ἀελλοπόδων *contra metrum*.

467 ἵππων, instead of ἵππων ποδός: *Her.* 2. 134 πυραμίδα δὲ καὶ οὗτος ἀπελίπετο πολλὸν ἐλάσσων τοῦ πατρός.

470 πυρὶ καὶ στεροπαῖς: *hendiadys*. The oracular Apollo is Διὸς προφήτης. As punisher of the crime which the oracle denounced, he is here armed with his father's lightnings, not merely with his own arrows (205). *γενέτας*, one concerned with *γένος*, either passively, = 'son,' as here (cp. *γηγενέτα Eur. Phoen.* 128), or actively, = 'father.' *Eur.* has both senses. Cp. *γαμβρός*, son-in-law, brother-in-law, or father-in-law: and so *κηδεστής* or *πενθερός* could have any one of these three senses.

472 Κῆρες: avenging spirits, identified with the Furies in *Aesch. Theb.* 1055 Κῆρες Ἐρινύες, αἱ τ' Οἰδιπόδα | γένος ὠλέσατε. *Hesiod Theog.* 217 (Νύξ) καὶ Μοίρας καὶ Κῆρας ἐγείνατο νηλεοποιίους.... The Μοῖραι decree, the Κῆρες execute. In *Trach.* 133 κῆρες = calamities. ἀναπλάκητοι, not *erring* or *failing* in pursuit: cp. *Trach.* 120 ἀλλὰ τις θεῶν | αἰὲν ἀναμπλάκητον Ἴδαια σφε δόμων ἐρύκει, some god suffers not Heracles to fail, but keeps him from death.

αντ. α'. ἔλαμψε γὰρ τοῦ νιφόεντος ἀρτίως φανείσα
 φάμα Παρνασοῦ τὸν ἄδηλον ἄνδρα πάντ' ἰχνεύειν.
 φοιτᾷ γὰρ ὑπ' ἀγρίαν
 ὕλαν ἀνά τ' ἄντρα καὶ
 5 πέτρας ἰσόταυρος,
 μέλεος μελέῳ ποδὶ χηρεύων,

473 ἔλαμψε: see on 186: Παρ-
 νασοῦ prob. goes equally with
 ἔλαμψε and φανείσα. τοῦ νιφόεν-
 τος: the message flashed forth
 like a beacon from that snow-
 crowned range which the Thebans
 see to the west. I have elsewhere
 noted some features of the view
 from the Dryoscephalae pass over
 Mount Cithaeron:—‘At a turn of
 the road the whole plain of Boeotia
 bursts upon the sight, stretched
 out far below us. There to the
 north-west soars up Helicon, and
 beyond it, Parnassus; and, though
*this is the middle of May, their
 higher cliffs are still crowned with
 dazzling snow.* Just opposite,
 nearly due north, is Thebes, on
 a low eminence with a range of
 hills behind it, and the waters of
 Lake Copais to the north-west,
 gleaming in the afternoon sun.’
 (*Modern Greece*, p. 75.)

475 Join τὸν ἄδηλον ἄνδρα,
 and take πάντα as neut. plur.,
 ‘by all means.’ The adverbial
 πάντα is very freq. in Soph., esp.
 with adj., as *Αἰ.* 911 ὁ πάντα
 κωφός, ὁ πάντ' αἰῶρις: but also oc-
 curs with verb, as *Trach.* 338 τοῦ-
 τω ἔχω γὰρ πάντ' ἐπιστήμην ἐγώ.

476 φοιτᾷ γὰρ κ.τ.λ. ‘Into the
 wild wood’s covert, among caves
 and rocks he is roaming, fierce as
 a bull, wretched and forlorn on
 his joyless path, still seeking to
 put from him the doom spoken at
 Earth’s central shrine: but that
 doom ever lives, ever flits around
 him.’

478 πέτρας ἰσόταυρος is Prof.
 E. L. Lushington’s brilliant emen-
 dation of πετραῖος ὁ ταῦρος, the
 reading of the first hand in L.
 I suppose the corruption to have
 arisen thus. A transcriber who
 had before him ΠΕΤΡΑΣΙΣΟΤΑΤ-
 ΡΟΣ took the first O for the art.,
 and then amended ΠΕΤΡΑΣΙΣ
 into the familiar word ΠΕΤΡΑΙΟΣ.
 It is true that such compounds
 with ἰσο- usu. mean, not merely
 ‘like,’ but ‘as good as’ or ‘no
 better than’: e.g. ἰσοδαίμων, ἰσό-
 νεκος, ἰσόνειρος. Here, however,
 ἰσόταυρος can well mean ‘wild’
 or ‘fierce of heart’ as a bull.
 The bull is the type of a savage
 wanderer who avoids his fellows.
 Soph. in a lost play spoke of a
 bull ‘that shuns the herd,’ Bekk.
Anecd. 459. 31 ἀτιμαγέλης ὁ
 ἀποστάτης τῆς ἀγέλης ταῦρος·
 οὕτω Σοφοκλῆς. Verg. *Geo.* 3. 225
 (taurus) *Victus abit, longaeque ig-
 notis exulat oris.* Theocr. 14. 43
 αἶνος θὴν λέγεται τις, ἔβα καὶ ταῦ-
 ρος ἂν ὕλαν· a proverb ἐπὶ τῶν
 μὴ ἀναστρεφόντων (schol.). Most
 of the MSS. give πέτρας ὡς ταῦ-
 ρος. On the reading πετραῖος ὁ
 ταῦρος see Appendix, Note 11, in
 the larger edition.

479 χηρέων, solitary, as one
 who is ἀφρήτωρ, ἀθέμιστος, ἀνέ-
 στιος (*Il.* 9. 63): he knows the
 doom which cuts him off from all
 human fellowship (236 f.). Aesch.
Eum. 656 ποῖα δὲ χέρνιψ φρατέρων
 προσδέξεται;

τὰ μεσόμφαλα γᾶς ἀπονοσφίζων
μαντεία· τὰ δ' αἰὲ
ζῶντα περιποτᾶται.

480

στρ. β'. δεινὰ μὲν οὖν, δεινὰ ταρασσει σοφὸς οἰωνοθέτας, 483
οὔτε δοκοῦντ' οὔτ' ἀποφάσκονθ'. ὅ τι λέξω δ' ἀπο-
ορῶ. 485
πέτομαι δ' ἐλπίσιν οὔτ' ἐνθάδ' ὀρώων οὔτ' ὀπίσω.
τί γὰρ ἢ Λαβδακίδαις

480 τὰ μεσόμφαλα γᾶς μαντεία
= τὰ ἀπὸ μέσου ὀμφαλοῦ γᾶς: *El.*
1386 δωμάτων ὑπόστεγοι = ὑπὸ στέ-
γη δωμάτων: *Eur. Phoen.* 1351
λευκοπήχεις κτύπους χερσίν. The
ὀμφαλός in the Delphian temple
(*Aesch. Eum.* 40), a large white
stone in the form of a half globe,
was held to mark the spot at which
the eagles from east and west had
met: hence Pindar calls Delphi
itself μέγαν ὀμφαλὸν εὐρυκόλπου |
...χθονός (*Nem.* 7. 33): *Liv.* 38. 48
*Delphos, umbilicum orbis terra-
rum.* ἀπονοσφίζων, trying to put
away (from himself): the midd.
(cp. 691) would be more usual,
but poetry admits the active: 894
ψυχᾶς ἀμύνειν: *O. C.* 6 φέροντα =
φερόμενον.

482 ζῶντα, 'living,' i.e. opera-
tive, effectual; see on 45 ζώσας.
περιποτᾶται: the doom pronounc-
ed by Apollo hovers around the
murderer as the οἶστρος around
some tormented animal: he can-
not shake off its pursuit. The
haunting thoughts of guilt are ob-
jectively imaged as terrible words
ever sounding in the wanderer's
ears.

483 f. The Chorus have de-
scribed the unknown murderer as
they imagine him—a fugitive in
remote places. They now touch
on the charge laid against Oedi-
pus,—but only to say that it lacks all
evidence. δεινὰ μὲν οὖν, 'Dreadly,

in sooth.' οὖν marks the turning
to a new topic, with something of
concessive force: 'it is true that
the murderer is said to be here':
μὲν is answered by δὲ after λέξω:
δεινὰ is adverbial: for (1) ταρασ-
σει could not mean *κινεῖ*, stirs up,
raises, dread questions: (2) δο-
κοῦντα, ἀποφάσκοντα are acc.
sing. masc., referring to με under-
stood. δοκοῦντα is not 'believ-
ing,' but 'approving.' Cp. *Ant.*
1102 καὶ ταῦτ' ἐπαινεῖς καὶ δοκεῖς
παρεικαθεῖν; 'and you recommend
this course, and approve of yield-
ing?' The pregnant force of δο-
κοῦντα is here brought out by
the direct contrast with ἀποφάσ-
κοντα. In gauging the rarer uses
of particular words by an artist in
language so subtle and so bold as
Soph. we must never neglect the
context.

485 λέξω, deliberative aor. subj.

486 οὔτ' ἐνθάδ' κ.τ.λ. 'neither
in the present have I clear vision,
nor of the future.' *Od.* 11. 482
σεῖο δ', Ἀχιλλεῦ, | οὔτις ἀνὴρ προ-
πάροιθε μακάρτατος, οὔτ' ἄρ' ὀπίσ-
σω (nor will be hereafter).

487 ἢ Λαβδακίδαις ἢ τῷ Πολύ-
βου. A quarrel might have ori-
ginated with either house. This
is what the disjunctive statement
marks: since ἔκειτο, 'had been
made,' implies 'had been provok-
ed.' But we see the same Greek
tendency as in the use of τε καὶ

x confusion none

5 ἢ τῷ Πολύβου νεῖκος ἔκειτ' οὔτε πάροιθέν ποτ'
 ἔγωγ' οὔτε τανῦν πω
 ἔμαθον, πρὸς ὅτου δὴ <βασανίζων> βασάνῳ
 ἐπὶ τὰν ἐπίδαμον φάτιν εἶμ' Οἰδιπύδα Λαβδακί-
 δαις 495
 ἐπίκουρος ἀδήλων θανάτων.

ἀντ. β'. ἀλλ' ὁ μὲν οὖν Ζεὺς ὁ τ' Ἀπόλλων ξυνετοὶ καὶ
 τὰ βροτῶν
 εἰδότες· ἀνδρῶν δ' ὅτι μάντις πλέον ἢ ἡ γὰρ φέρε-
 ται, 500

where καὶ alone would be more natural: Aesch. *P. V.* 927 τό τ' ἄρχειν καὶ τὸ δουλεύειν δίχα: cp. Hor. *Ep.* 1. 2. 12 *Inter Priamiden animosum atque inter Achillen Ira fuit.*

493 πρὸς ὅτου κ.τ.λ. 'that I could bring as proof in assailing the public fame of Oedipus, and seeking to avenge the line of Labdacus for the undiscovered murder.' In the antistr., 509, the words γὰρ ἐπ' αὐτῷ are undoubtedly sound: here then we need to supply ~~~ or ~~~. I incline to believe that the loss has been that of a participle going with βασάνῳ. Had this been βασανίζων, the iteration would help to account for the loss. Reading πρὸς ὅτου δὴ βασανίζων βασάνῳ I should take πρὸς with βασάνῳ: 'testing on the touchstone whereof'—'using which (νεῖκος) as a test.' The text of the MSS. might (though with some violence to Greek idiom) be translated,—'setting out from which (πρὸς ὅτου neut., referring to νεῖκος), I can with good warrant (βασάνῳ, instrumental dat.) assail' &c. πρὸς ὅτου would then be like 1236 πρὸς τίνος ποτ' αἰτίας;

495 ἐπὶ φάτιν εἶμι, a phrase from war: it is unnecessary to

suppose tmesis: Her. 1. 157 στρατὸν ἐπ' ἑωυτὸν ἰόντα.

497 The gen. θανάτων after ἐπίκουρος is not objective, 'against' (as Xen. *Mem.* 4. 3. 7 πῦρ...ἐπίκουρον...ψύχους), but causal, 'on account of'; being softened by the approximation of ἐπίκουρος to the sense of τιμωρός: Eur. *El.* 135 ἔλθοις τῶνδε πόνων ἐμοὶ τᾷ μελέᾳ λυτῆρ, | ...πατρὶ θ' αἱμάτων | ἐχθίστων ἐπίκουρος (= 'avenger'). The allusive plur. θανάτων is like αἱμάτων there, and δεσποτῶν θανάτοις Aesch. *Ch.* 52: cp. above, 366 τοῖς φιλάτοις.

498 It is true (οὖν, cp. 483) that *gods* indeed (μὲν) have perfect knowledge. But there is no way of deciding in a strict sense (ἀληθής) that any mortal who essays to read the future attains to more than I do—i.e. to more than *conjecture*: though I admit that one man may excel another in the art of interpreting omens according to the general rules of augural lore (σοφία: cp. σοφὸς οἰωνοθέτας 484). The disquieted speaker clings to the negative argument: 'Teiresias is more likely to be right than a common man: still, it is not *certain* that he is right.'

500 πλέον φέρεται, achieves a better result,—deserves to be

κρίσις οὐκ ἔστιν ἀληθής· σοφία δ' ἂν σοφίαν
 παραμεΐψειεν ἀνὴρ.

5 ἄλλ' οὐποτ' ἔγωγ' ἂν, πρὶν ἴδοιμ' ὀρθὸν ἔπος, μεμ-
 φομένων ἂν καταφαίην.

φανερὰ γὰρ ἐπ' αὐτῷ πτερόεσσα ἦλθε κόρα
 ποτέ, καὶ σοφὸς ὦφθη βασιάνῳ θ' ἀδύπολις· τῷ
 ἀπ' ἐμῆς

510

φρενὸς οὐποτ' ὀφλήσει κακίαν.

[CREON, whose travelling dress has been changed for one suitable to his princely rank, now enters on the spectators' right: he comes forward and indignantly repudiates the treason with which OEDIPUS has charged him.]

ranked above me: Her. 1. 31 δο-
 κέων πάγχυ δευτερεῖα γῶν αἰσέσθαι,
 'thinking that he was sure of the
 second place at least.'

504 παραμεΐψειεν: Eur. *I.A.* 145
 μή τις σε λάθῃ | τροχάλοισιν ὄχοις
 παραμειψαμένη | ... ἀπήνη.

506 πρὶν ἴδοιμ' ὀρθὸν ἔπος, 'un-
 til I see the word made good.'
 After an optative of wish or hypo-
 thesis in the principal clause, πρὶν
 regularly takes optat.: *Phil.* 961
 ὅλοιο μήπω πρὶν μάθοιμ' εἰ καὶ πά-
 λιν | γνώμην μετοίσεις. So after
 ὅπως, ὅστις, ἵνα, etc.: *Aesch. Eum.*
 297 ἔλθοι... | ὅπως γένοιτο: Eur.
Helen. 435 τίς ἂν... μὲν οἱ | ὅστις
 διαγγέλλει. ὀρθὸν: the notion is
 not 'upright,' established, but
 'straight,'—justified by proof, as
 by the application of a rule: cp.
Ar. Av. 1004 ὀρθῷ μετρήσω κα-
 νόνι προστιθείς: so below, 853,
Ant. 1178 τοῦπος ὡς ἄρ' ὀρθὸν ἦνυ-
 σας.

507 καταφαίην: Arist. *Meta-
 phys.* 3. 6 ἀδύνατον ἅμα καταφάναι
 καὶ ἀποφάναι ἀληθῶς. *Defin. Plat.*
 413 C ἀλήθεια ἐξὶς ἐν καταφάσει καὶ
 ἀποφάσει.

508 πτερόεσσα.... κόρα: the
 Sphinx having the face of a maiden,
 and the winged body of a lion:
 Eur. *Phoen.* 1042 ἂ πτεροῦσσα

παρθένος. See Appendix, Note 12
 in larger edition.

510 βασιάνῳ with ἀδύπολις only,
 which, as a dat. of manner, it
 qualifies with nearly adverbial
 force: commending himself to the
 city under a practical test,—i.e.
 ἔργῳ καὶ οὐ λόγῳ. *Pind. Pyth.* 10.
 67 πειρῶντι δὲ καὶ χρυσὸς ἐν βα-
 σιάνῳ πρέπει | καὶ νόος ὀρθός 'an
 upright mind, like gold, is shown
 by the touchstone, when one as-
 says it': as base metal τρίβῳ τε
 καὶ προσβολαῖς | μελαμπαγῆς πέ-
 λει | δικαιωθείς *Aesch. Ag.* 391.
 ἀδύπολις, in the sense of ἀνδάνων τῇ
 πόλει (cp. *Pind. Nem.* 8. 38 ἀστοῖς
 ἀδῶν): boldly formed on the analogy
 of compounds in which the adj.
 represents a verb governing the
accus., as φιλόπολις = φιλῶν τὴν
 πόλιν, ὀρθόπολις (epithet of a good
 dynasty) = ὀρθῶν τὴν πόλιν (*Pind.*
Olymp. 2. 7). In *Ant.* 370 ὑψίπολις
 is analogous, though not exactly
 similar, if it means ὑψηλὸς ἐν πόλει,
 and not ὑψηλὴν πόλιν ἔχων (like
 δικαιοπολις = δικαίας πόλεις ἔχουσα,
 of Aegina, *Pind. Pyth.* 8. 22).

511 τῷ, 'therefore,' as *Il.* 1.
 418 etc.: *Plat. Theaet.* 179 D τῷ
 τοι, ὃ φίλε Θεόδωρε, μάλλον σκεπ-
 τέον ἐξ ἀρχῆς. ἀπ', on the part of:
Trach. 471 κἀπ' ἐμοῦ κτήσει χάριν.

ΚΡ. ἄνδρες πολῖται, δειν' ἔπη πεπυσμένος
κατηγορεῖν μου τὸν τύραννον Οἰδίπουν
πάρειμ' ἀτλητῶν. εἰ γὰρ ἐν ταῖς ξυμφοραῖς 515
ταῖς νῦν νομίζει πρὸς γ' ἐμοῦ πεπονθῆναι
λόγοισιν εἴτ' ἔργοισιν εἰς βλάβην φέρον,
οὔτοι βίου μοι τοῦ μακραίωνος πόθος,
φέροντι τήνδε βάξιν. οὐ γὰρ εἰς ἀπλοῦν

513—862 ἐπεισόδιον δεῦτερον, with κομμός (649—697). Oedipus upbraids Creon with having suborned Teiresias. The quarrel is allayed by Iocasta. As she and Oedipus converse, he is led to fear that he may unwittingly have slain Laius. It is resolved to send for the surviving eye-witness of the deed.

Oedipus had directly charged Creon with plotting to usurp the throne (385). Creon's defence serves to bring out the character of Oedipus by a new contrast. Creon is a man of somewhat rigid nature, and essentially matter-of-fact. In his reasonable indignation, he bases his argument on a calculation of interest (583),—insisting on the substance in contrast with the show of power, as in the *Antigone* his vindication of the written law ignores the unwritten. His blunt anger at a positive wrong is softened by no power of imagining the mental condition in which it was done. He cannot allow for the tumult which the seer's terrible charge excited in the mind of Oedipus, any more than for the conflict of duties in the mind of Antigone.

515 ἀτλητῶν, 'indignant.' The verb ἀτλητέω, found only here, implies an active sense of ἀτλητος, *impatiens*: as μεμπτός, pass. in *O. C.* 1036, is active in *Trach.* 446. So from the *act.* sense of the verbal adj. we find ἀλαστέω, ἀναισθητέω, ἀναισχυντέω, ἀνελπιστέω, ἀπρακτέω.

516 πρὸς γ' ἐμοῦ, from *me*, whatever others may have done. The weak correction πρὸς τί μου was prompted by the absence of *τι* with φέρον: but cp. Aesch. *Ag.* 261 σὺ δ' εἴτε (v. l. εἴ τι) κεδνὸν εἴτε μὴ πεπυσμένη: Plat. *Soph.* 237 C χαλεπὸν ἥρουν: *Meno* 97 E τῶν ἐκείνου ποιημάτων λελυμένων μὲν ἐκτῆσθαι οὐ πολλῆς τινος ἀξίον ἐστι τιμῆς.

517 εἴτε is omitted before λόγοισιν: Pind. *Pyth.* 4. 78 ξείνος αἶτ' ὦν ἀστός: *Trach.* 236 πατρῷας εἴτε βαρβάρου. φέρον: 519 φέροντι: 520 φέρει: such repetitions are not rare in the best Greek and Latin writers. Cp. 1276, 1278 (ὁμοῦ), Lucr. 2. 54—59 *tenebris—tenebris—tenebras*.

518 βίου τοῦ μακρ.: *Ai.* 473 τοῦ μακροῦ χρῆζειν βίου: *O. C.* 1214 αἱ μακραί | ἀμέραι, where the art. refers to the normal span of human life;—'my full term of years.' For βίος μακραίων cp. *Trach.* 791 δυσπάρεινον λέκτρον.

519 εἰς ἀπλοῦν. The charge does not hurt him in a *single* aspect only,—i.e. merely in his relation to his family and friends (*ιδίᾳ*). It touches him also in relation to the State (*κοινῇ*), since treachery to his kinsman would be treason to his king. Hence it 'has the largest scope' (φέρει ἐς μέγιστον), bearing on the *sum* of his relations as man and citizen. The thought is, ἡ ζημία οὐχ ἀπλῇ ἐστίν ἀλλὰ πολυειδής (cp. Plat. *Phaedr.* 273 D ἀπλοῦν ἢ πολυειδές

ἢ ζημία μοι τοῦ λόγου τούτου φέρει, 520
 ἀλλ' ἐς μέγιστον, εἰ κακὸς μὲν ἐν πόλει,
 κακὸς δὲ πρὸς σοῦ καὶ φίλων κεκλήσομαι.

ΧΟ. ἀλλ' ἦλθε μὲν δὴ τοῦτο τοῦνιδος τάχ' ἂν
 ὀργῇ βιασθὲν μᾶλλον ἢ γνώμη φρενῶν.

ΚΡ. τοῦπος δ' ἐφάνθη ταῖς ἐμαῖς γνώμαις ὅτι 525
 πεισθεῖς ὁ μάντις τοὺς λόγους ψευδεῖς λέγοι;

ΧΟ. ἡνδᾶτο μὲν τὰδ', οἶδα δ' οὐ γνώμη τίνι.

ΚΡ. ἐξ ὁμμάτων δ' ὀρθῶν τε καὶ ὀρθῆς φρενὸς

(ἐστιν): but the proper antithesis to ἀπλή is merged in the comprehensive μέγιστον.

522 εἰ κεκλήσομαι, 'if I am to have the name of...' The tense implies a permanent appellation.

523 ἀλλ' ἦλθε τάχ' ἂν: 'would perhaps have come' (if he had been in a hasty mood at the moment); a softened way of saying, 'probably came.' ἂν with ἦλθε: cp. *O. C.* 964 θεοὶ γὰρ ἦν οὕτω φίλον | τάχ' ἂν τι μνηνίσουσιν εἰς γένος πάλαι: 'for perchance it may have been (*i.e.* probably was) the pleasure of the gods, wrath against the race from of old': where ἂν belongs to ἦν, and could not go with μνηνίσουσιν, any more than here with βιασθέν. τάχα, as = 'perhaps,' is commonest with optat. and ἂν, but occurs also with simple indic., as *Phil.* 305 τάχ' οὖν τις ἄκων ἔσχε: *Plat. Legg.* 711 A ὑμεῖς δὲ τάχα οὐδὲ τεθέσθε. We cannot take τάχ' ἂν as = 'perhaps,' and treat ἦλθε as a simple indic. In *Plat. Phaedr.* 265 B τάχα δ' ἂν καὶ ἄλλοσε παραφερόμενοι is explained by an ellipse of a verb. Such a neutralisation of ἂν could not be defended by the instances in which it is irregularly left adhering to a relative word, after a subjunct. verb has become optative (*Xen. An.* 3. 2. 12 ὁπόσους ἂν κατακάνοιεν). But the form of the Greek sentence, by putting ἦλθε first, was able to suggest the vir-

tual equivalence here of the potential ἦλθεν ἂν to a positive ἦλθε. Cp. the use of the optat. with ἂν in mild assertion of probable fact: *εἶησαν δ' ἂν οὔτοι Κρήτες*, *Her.* 1. 2.

525 τοῦπος δ'. This reading is better than τοῦ πρὸς δ' (which has the support of L) because: (1) Creon seems to ask the Chorus for a confirmation of the almost incredible report that *Oedipus* had brought such a charge: he would be less concerned to know whether any one had uttered it *before* *Oedipus*. (2) Verse 527 confirms τοῦπος. —Cp. 848 ἀλλ' ὥς φανέν γε τοῦπος. —A further objection to τοῦ πρὸς δ' is that anastrophe of πρὸς seems to occur only when an attributive genit. (equiv. to an epithet) immediately follows: cp. 178. ἐφάνθη, 'was set forth' (for the first time). Who *originated* the story which *Oedipus* repeated? Cp. below, 848. *Antig.* 620 σοφία γὰρ ἐκ τοῦ | κλεινὸν ἔπος πέφανται: *Trach.* 1 λόγος μὲν ἔστ' ἀρχαῖος ἀνθρώπων φανείς.

527 ἡνδᾶτο: these things were *said* (by *Oedipus*); but I do not know how much the words meant; *i.e.* whether he spoke at random, or from information which had convinced his judgment.

528 The reading ἐξ ὁμμάτων δ' ὀρθῶν τε gives a fuller emphasis than the *v. l.* ἐξ ὁμμάτων ὀρθῶν

κατηγορεῖτο τοῦ πίκλημα τοῦτό μου;

ΧΟ. οὐκ οἶδ'. ἀ γὰρ δρῶσ' οἱ κρατοῦντες οὐχ ὄρω. 530
αὐτὸς δ' ὅδ' ἤδη δωμάτων ἕξω περᾶ.

[OEDIPUS enters from the palace, by the central doors.]

ΟΙ. οὗτος σύ, πῶς δεῦρ' ἦλθες; ἦ τοσόνδ' ἔχεις
τόλμης πρόσωπον ὥστε τὰς ἐμὰς στέγας
ἴκου, φονεὺς ὦν τοῦδε τάνδρὸς ἐμφανῶς
ληστής τ' ἐναργῆς τῆς ἐμῆς τυραννίδος; 535
φέρ' εἰπὲ πρὸς θεῶν, δειλίαν ἢ μωρίαν
ιδῶν τιν' ἐν μοι ταῦτ' ἐβουλεύσω ποιεῖν;
ἢ τοῦργον ὡς οὐ γυνωριῶμί σου τόδε

δὲ: when δ' had been omitted, τε was naturally changed to δὲ. The place of τε (as to which both verse and prose allowed some latitude) is warranted, since δωμαίων-ὀρθῶν opposed to ὀρθῆς-φρενός forms a single notion. ἕξ = 'with': *El.* 455 ἕξ ὑπερτέρας χερσός, *Trach.* 875 ἕξ ἀκινήτου ποδός. δωμαίων ὀρθῶν: cp. 1385: *Ai.* 447 κεί μὴ τόδ' ὅμμα καὶ φρένες διάστροφοι | γνώμης ἀπῆξαν τῆς ἐμῆς: *Eur. H. F.* 931 (when the frenzy comes on Heracles), ὁ δ' οὐκέθ' αὐτὸς ἦν, | ἀλλ' ἐν στροφαῖσιν ὀμμάτων ἐφθαρμένος, κ.τ.λ.

530 οὐκ οἶδ'. Creon has asked: 'Did any trace of madness show itself in the bearing or in the speech of Oedipus?' The Chorus reply: 'Our part is only to hear, not to criticise.' These nobles of Thebes (1223) have no eyes for indiscretion in their sovereign master.

532 Join οὗτος σύ: cp. 1121: *Eur. Hec.* 1280 οὗτος σύ, μαίνει καὶ κακῶν ἐρᾶς τυχεῖν: where οὗτος, σύ μαίνει is impossible. τοσόνδε τόλμης-πρόσωπον ('a front so bold'), like τοῦμὸν φρενῶν-ὄνειρον (*El.* 1390), νεῖκος-ἀνδρῶν ξύναιμον (*Ant.* 793).

534 φονεὺς ὦν κ.τ.λ. 'who art the proved assassin...and palpable robber...'

535 τῆς ἐμῆς closely follows τοῦδε τάνδρὸς, as in *Ai.* 865 μνθήσομαι immediately follows Αἴας θροεῖ. If a Greek speaker rhetorically refers to himself in the third person, he usu. reverts as soon as possible to the first.

537 ἐν μοι. The MSS. have ἐν μοι. But when a tribrach holds the second place in a tragic senarius, we usually find that (a) the tribrach is a single word, as *Phil.* 1314 ἦσθην | πατέρα | τὸν ἀμὸν εὐλογουντά σε: or (b) there is a caesura between the first and the second foot, as *Eur. Tro.* 496 τρυχηρ|ὰ περι| τρυχηρὸν εἰμένην χρᾶ. With ἐν ἐμοί (even though we regard the prep. as forming one word with its case) the rhythm would at least be exceptional, as well as extremely harsh. On such a point as ἐμοί versus μοι the authority of our MSS. is not weighty. ιδῶν...ἐν: prose would say ἐνιδῶν, either with or without ἐν (*Thuc.* 1. 95: ὅπερ καὶ ἐν τῷ Πανσανίᾳ ἐνεῖδον: 3. 30 ὁ...τοῖς πολεμίοις ἐνορῶν): cp. *Her.* 1. 37 οὔτε τινὰ δειλίην παριδῶν μοι (remarked in me) οὔτε ἀθυμίην.

538 ἢ τοῦργον κ.τ.λ. Supply νομίσας or the like from ιδῶν: 'thinking that either I would not see...or would not ward it off':

δόλω προσέρπον, ἢ οὐκ ἀλεξοίμην μαθών;
 ἄρ' οὐχὶ μῶρόν ἐστι τοῦ γχείρημά σου,
 ἄνευ τε πλήθους καὶ φίλων τυραννίδα
 θηρᾶν, ὃ πλήθει χρήμασιν θ' ἀλίσκεται;

540

ΚΡ. οἶσθ' ὥς ποιήσον; ἀντὶ τῶν εἰρημένων

an example of what Greek rhetoric called *χιασμός* (from the form of X), since the first clause corresponds with *μωρία* and the second with *δειλία*. *γνωριοῖμι*. 'Futures in -*ισω* are not common in the good Attic period: but we have no trustworthy collections on this point': Curtius, *Verb.* II. 312, Eng. tr. 481. On the other hand, as he says, more than 20 futures in -*ω* can be quoted from Attic literature. And though some ancient grammarians call the form 'Attic,' it is not exclusively so: instances occur both in Homer (as *Il.* 10. 331 ἀγλαΐεσθαι, cp. Monro, *Hom. Gram.* § 63) and in Herodotus (as 8. 68 ἀτρεμεῖν, besides about ten other examples in Her.). On the whole, the general evidence in favour of *γνωριοῖμι* decidedly outweighs the preference of our MSS. for *γνωρίσοιμι* in this passage.

539 ἢ οὐκ. The *οὐκ* of the MSS. cannot be defended here—where stress is laid on the dilemma of *δειλία* or *μωρία*—by instances of ἢ...τε carelessly put for ἢ...ἢ in cases where there is no such sharp distinction of alternatives: as *Il.* 2. 289 ἢ παῖδες νεαροὶ χήραί τε γυναῖκες: Aesch. *Eum.* 524 ἢ πόλις βροτὸς θ' ὁμοίως. ἀλεξοίμην. This future has the support of the best MSS. in Xen. *An.* 7. 7. 3 οὐκ ἐπιτρέφωμεν...ὥς πολεμίους ἀλεξόμεθα: and of grammarians, Bekk. *Anecd.* p. 415: the aorist ἀλέξαι, ἀλέξασθαι also occurs. These forms are prob. not from the stem ἀλεξ (whence present ἀλέξω, cp. ἀέξω, ὀδάξω) but

from a stem ἀλκ with unconsciously developed ε, making ἀλεκ (cp. ἀλ-αλκον): see Curtius, *Verb.* II. 258, Eng. tr. 445. Homer has the fut. ἀλεξήσω, and Her. ἀλεξήσομαι.

541 πλήθους, 'numbers,' refers to the rank and file of the aspirant's following,—his popular partisans or the troops in his pay; φίλων, to his powerful connections,—the men whose wealth and influence support him. Thus (542) χρήμασιν is substituted for φίλων. Soph. is thinking of the historical Greek τύραννος, who commonly began his career as a demagogue, or else 'arose out of the bosom of the oligarchies' (Grote III. 25).

542 δ, 'a thing which,' marking the general category in which the τυραννίς is to be placed: cp. Xen. *Mem.* 3. 9. 8 φθόνον δὲ σκοπῶν ὃ τι εἴη. So the neut. adj. is used, Eur. *Hipp.* 109 τερπνὸν... | τράπεζα πλήρης: Eur. *Hel.* 1687 γνώμης, ὃ πολλὰς ἐν γυναίξιν οὐκ ἐνι.

543 οἶσθ' ὥς ποιήσον; 'Mark me now.' In more than twelve places of the tragic or comic poets we have this or a like form where a person is eagerly bespeaking attention to a command or request. Instead of οἶσθ' ὥς δεῖ σε ποιῆσαι; or οἶσθ' ὥς σε κελεύω ποιῆσαι; the anxious haste of the speaker substitutes an abrupt imperative: οἶσθ' ὥς ποιήσον; That the imperative was here felt as equivalent to 'you are to do,' appears clearly from the substitutes which sometimes replace it. Thus we find (1) fut. indic.; Eur. *Cycl.* 131 οἶσθ' οὖν δ

ἴσ' ἀντάκουσον, κατὰ κρίν' αὐτὸς μαθών.

ΟΙ. λέγειν σὺ δεινός, μανθάνειν δ' ἐγὼ κακός 545
σου· δυσμενῇ γὰρ καὶ βαρύν σ' ἡῦρηκ' ἐμοί.

ΚΡ. τοῦτ' αὐτὸ νῦν μου πρῶτ' ἄκουσον ὡς ἐρῶ.

ΟΙ. τοῦτ' αὐτὸ μή μοι φράζ', ὅπως οὐκ εἶ κακός.

ΚΡ. εἴ τοι νομίζεις κτήμα τὴν αὐθαδίαν
εἶναί τι τοῦ νοῦ χωρίς, οὐκ ὀρθῶς φρονεῖς. 550

ΟΙ. εἴ τοι νομίζεις ἄνδρα συγγενῇ κακῶς
δρῶν οὐχ ὑφέξειν τὴν δίκην, οὐκ εὖ φρονεῖς.

ΚΡ. ξύμφημί σοι ταῦτ' ἔνδικ' εἰρήσθαι. τὸ δὲ
πάθημ' ὁποῖον φῆς παθεῖν δίδασκέ με.

ΟΙ. ἔπειθες, ἢ οὐκ ἔπειθες, ὡς χρεῖή μ' ἐπὶ 555
τὸν σεμνόμαντιν ἄνδρα πέμψασθαί τινα;

δράσεις; *Med.* 600 οἷσθ' ὡς μετεύξει καὶ σοφωτέρα φανεῖ; so with the 1st pers., *I. T.* 759 ἀλλ' οἷσθ' ὃ δρᾶσω; (2) a periphrasis: *Eur. Suppl.* 932 ἀλλ' οἷσθ' ὃ δρᾶν σε βούλομαι τούτων πέρι; Only a sense that the imperat. had this force could explain the still bolder form of the phrase with 3rd pers.: *Eur. I. T.* 1203 οἷσθά νυν ἃ μοι γενέσθω = ἃ δεῖ γενέσθαι μοι: *Ar. Ach.* 1064 οἷσθ' ὡς ποιείτω = ὡς δεῖ ποιεῖν αὐτήν. The theory of a transposition (ποίησον, οἷσθ' ὡς, like *Plaut. Rud.* 3. 5. 18 *tange, sed scin quomodo?*) would better satisfy syntax; but the natural order of words can itself be a clue to the way in which colloquial breaches of strict grammar really arise.

546 σου, emphatic by place and pause: cp. *El.* 1505 χρῆν δ' εὐθύς εἶναι τήνδε τοῖς πᾶσιν δίκην | ὅστις πέρα πράσσειν γε τῶν νόμων θέλει, | κτείνειν· τὸ γὰρ πανούργον οὐκ ἂν ᾔην πολύ.

547 ὡς ἐρῶ, how I will state this very matter (my supposed hostility to you): i.e. in what a light I will place it, by showing that I had no motive for it.

548 f. τοῦτ' αὐτὸ κ.τ.λ. *Oedipus* flings back *Creon's* phrases, as the *Antigone* of *Aeschylus* bitterly echoes those of the κῆρυξ (αὐδῶ — αὐδῶ — τραχύς — τράχυν', *Theb.* 1042 f.). An accent of rising passion is similarly given to the dialogue between *Menelaus* and *Teucer* (*Ai.* 1142 ἡδὴ ποτ' εἶδον ἄνδρ' ἐγώ — 1150 ἐγὼ δέ γ' ἄνδρ' ὅπωπα). *Aristophanes* parodies this style, *Ach.* 1097 ΔΑΜΑΧΟΣ. παῖ, παῖ, φέρ' ἔξω δεῦρο τὸν γύλιον ἐμοί. ΔΙΚΑΙΟΠΟΛΙΣ. παῖ, παῖ, φέρ' ἔξω δεῦρο τὴν κίστην ἐμοί.

549 κτήμα: cp. *Ani.* 1050 ὅσῳ κράτιστον κτημάτων εὐβουλία.

555 ἢ οὐκ: *Aesch. Theb.* 100 ἀκούετ' ἢ οὐκ ἀκούετ' ἀσπίδων κτύπον; *Od.* 4. 682 ἢ εἰπέμεναι δμωῆσιν Ὀδυσσῆος θέλοιο. Such 'synizesis' points to the rapidity and ease of ancient Greek pronunciation: see *J. H. H. Schmidt, Rhythmik und Metrik* § 3 (p. 9 of Eng. tr. by Prof. J. W. White).

556 τὸν σεμνόμαντιν ἄνδρα, 'that reverend seer.' While such words as ἀριστόμαντις, ὀρθόμαντις are seriously used in a good sense, σεμνόμαντις refers ironically to a solemn manner: cp. σεμνολογεῖν,

ΚΡ. καὶ νῦν ἔθ' αὐτός εἰμι τῷ βουλευέματι.

ΟΙ. πόσον τιν' ἤδη δῆθ' ὁ Λαῖος χρόνον

ΚΡ. δέδρακε ποῖον ἔργον; οὐ γὰρ ἐννοῶ.

ΟΙ. ἄφαντος ἔρρει θανάσιμῳ χειρώματι; οὐχί 560

ΚΡ. μακροὶ παλαιοὶ τ' ἂν μετρηθείεν χρόνοι.

ΟΙ. τότε οὖν ὁ μάντις οὗτος ἦν ἐν τῇ τέχνῃ;

ΚΡ. σοφός γ' ὁμοίως καὶ ἴσου τιμώμενος.

ΟΙ. ἐμνήσατ' οὖν ἐμοῦ τι τῷ τότε ἐν χρόνῳ;

ΚΡ. οὐκ οὖν ἐμοῦ γ' ἐστῶτος οὐδαμοῦ πέλας. 565

ΟΙ. ἀλλ' οὐκ ἔρευναν τοῦ θανόντος ἔσχετε;

ΚΡ. παρέσχομεν, πῶς δ' οὐχί; κοῦκ ἠκούσαμεν.

ΟΙ. πῶς οὖν τόθ' οὗτος ὁ σοφὸς οὐκ ἠῦδα τάδε;

σεμνοπροσωπεῖν, σεμνοπανούργος, σεμνοπαράσιτος, etc.

557 αὐτός: 'I am the same man in regard to my opinion' (dat. of respect). Thuc. can dispense with a dative, 2. 61 καὶ ἐγὼ μὲν ὁ αὐτός εἰμι καὶ οὐκ ἐξίσταμαι: though he adds it in 3. 38 ἐγὼ μὲν οὖν ὁ αὐτός εἰμι τῇ γνώμῃ.

559 δέδρακε. Creon has heard only what Oedipus said of him: he does not yet know what Teiresias said of Oedipus (cp. 574). Hence he is startled at the mention of Laius. οὐ γὰρ ἐννοῶ: i.e. 'I do not understand what Laius has to do with this matter.'

560 ἄφαντος κ.τ.λ. 'was swept from men's sight by a deadly violence.' χειρώματι, deed of a (violent) hand: Aesch. *Theb.* 1022 τυμβοχόα χειρώματα = service of the hands in raising a mound. In the one other place where Aesch. has the word, it means 'prey' (*Ag.* 1326 δούλης θανούσης εὐμαροῦς χειρώματος): Soph. uses it only here (though he has δυσχείρωμα *Ant.* 126): Eur. never.

561 μακροὶ κ.τ.λ.: long and ancient times would be measured; i.e. the reckoning of years from the present time would go far back into the past; μακροὶ denoting

the course, and παλαιοὶ the point to which it is retraced. Some sixteen years may be supposed to have elapsed since the death of Laius.

562 ἐν τῇ τέχνῃ, 'of the craft': slightly contemptuous. ἐν of a pursuit or calling: Her. 2. 82 τῶν Ἑλλήνων οἱ ἐν ποιήσει γενόμενοι: Thuc. 3. 28 οἱ ἐν τοῖς πράγμασι: Isocr. or. 2. § 18 οἱ ἐν ταῖς ὀλιγαρχίαις καὶ ταῖς δημοκρατίαις (meaning, the administrators thereof): Plat. *Phaed.* 59 A ὡς ἐν φιλοσοφίᾳ ἡμῶν ὄντων: *Legg.* 762 A τῶν ἐν ταῖς γεωργίαις: *Protag.* 317 C (Protagoras of himself as a σοφιστής) πολλά γε ἔτη ἤδη εἰμι ἐν τῇ τέχνῃ.

565 οὐδαμοῦ with ἐστῶτος πέλας, 'when I was standing anywhere near'; but equivalent in force to, 'on any occasion when I was standing near': cp. *Al.* 1281 δν οὐδαμοῦ φῆς οὐδὲ συμβῆναι ποδί.

567 παρέσχομεν, 'due search we held': we held it, as in duty bound: παρέχειν, as distinct from ἔχειν, expressing that it was something to be expected on their part. Cp. *O. C.* 1498 δικαίαν χάριν παρασχεῖν παθῶν. For παρέσχομεν after ἔσχετε cp. 133 ἐπαξίως...ἀξίως: 575 μαθεῖν...576 ἐκμάνθαν'.

KP. οὐκ οἶδ'· ἐφ' οἷς γὰρ μὴ φρονῶ σιγᾶν φιλῶ.

OI. τοσόνδε γ' οἶσθα καὶ λέγοις ἂν εἰ φρονῶν. 570

KP. ποῖον τόδ' ; εἰ γὰρ οἶδά γ', οὐκ ἄρνήσομαι.

OI. ὀθούνεκ', εἰ μὴ σοὶ ξυνῆλθε, τὰς ἐμὰς
οὐκ ἂν ποτ' εἶπε Λαΐου διαφθοράς.

KP. εἰ μὲν λέγει τάδ', αὐτὸς οἶσθ'· ἐγὼ δὲ σοῦ
μαθεῖν δικαίῳ ταῦθ' ἅπερ κάμου σὺ νῦν. 575

OI. ἐκμάνθαν'· οὐ γὰρ δὴ φονεὺς ἀλώσομαι.

KP. τί δῆτ' ; ἀδελφὴν τὴν ἐμὴν γήμας ἔχεις ;

OI. ἄρνησις οὐκ ἔνεστιν ὧν ἀνιστορεῖς.

KP. ἄρχεις δ' ἐκείνῃ ταῦτ' αἰ γῆς ἴσον νέμων ;

OI. ἂν ᾗ θέλουσα πάντ' ἐμοῦ κομίζεται. 580

KP. οὐκ οὖν ἰσοῦμαι σφῶν ἐγὼ δυοῖν τρίτος ;

570 **τοσόνδε γ'.** If we read **τὸ σὸν δέ γ'** with the majority of the MSS., the coarse and blunt **τὸ σὸν** would destroy the edge of the sarcasm. Nor would **τὸ σὸν** consist so well with the calm tone of Creon's inquiry in 571. **τοσόνδε** does not need **δέ** after it, since **οἶσθα** is a mocking echo of **οἶδα**. Cp. Eur. *I. T.* 554 OP. *παῦσαι νυν ἤδη, μῆδ' ἐρωτήσης πέρα.* IΦ. *τοσόνδε γ', εἰ ζῇ τοῦ ταλαιπώρου δάμαρ. εὖ φρονῶν,* with full knowledge: cp. 316, 326.

572 The simple answer would have been:—'that *you* prompted him to make his present charge': but this becomes:—'that, if you had not prompted him, he would never have made it.' **ξυνῆλθε:** Ar. *Eg.* 1300 *φασὶν ἀλλήλαις συνελθεῖν τὰς τριῆρεις ἐς λόγον,* 'the triremes laid their heads together': *ib.* 467 *ἰδίᾳ δ' ἐκεῖ τοῖς Λακεδαιμονίοις ξυγγίγνεται. οὐκ ἂν εἶπε τὰς ἐμὰς Λαΐου διαφθοράς,* 'he would never have named *my* slaying of Laius,' = *οὐκ ἂν εἶπεν ὅτι ἐγὼ Λαΐον διέφθειρα*, but with a certain bitter force added;—'we should never have heard a word of this slaying of Laius by me.' Soph. has purposely chosen a turn

of phrase which the audience can recognise as suiting the fact that Oed. *had* slain Laius. For **διαφθοράς** instead of a clause with **διαφθεῖρην**, cp. Thuc. i. 137 *γράφας τὴν ἐκ Σαλαμῖνος προάγγελσιν τῆς ἀναχωρήσεως καὶ τὴν τῶν γεφυρῶν ...οὐ διάλυσιν.*

574 To write **σοῦ** instead of **σου** is not indeed necessary; but we thus obtain a better balance to **κάμου**.

575 **μαθεῖν ταῦθ'**, to question in like manner and measure. **ταῦθ'** (MSS.) might refer to the events since the death of Laius, but has less point.

577 **γήμας ἔχεις:** simply, I think, = *γεγάμηκας*, though the special use of *ἔχειν* (*Od.* 4. 569 *ἔχεις Ἑλένην καὶ σφιν γαμβρὸς Διὸς ἐσσι*) might warrant the version, 'hast married, and hast to wife.'

579 **γῆς** with **ἄρχεις:** **ἴσον νέμων** explains **ταῦτ'**,—'with equal sway' (cp. 201 *κράτῃ νέμων*, and 237): *γῆς ἴσον νέμων* would mean, 'assigning an equal share of land.'

580 **ᾗ θέλουσα:** cp. 126, 274, 747.

581 **τρίτος:** marking the completion of the lucky number, as *O. C.* 8, *Az.* 1174, Aesch. *Eum.* 759

ΟΙ. ἐνταῦθα γὰρ δὴ καὶ κακὸς φαίνει φίλος.

ΚΡ. οὐκ, εἰ διδοίης γ' ὥς ἐγὼ στυγῶ λόγον.

σκέψαι δὲ τοῦτο πρῶτον, εἴ τιν' ἂν δοκεῖς
ἄρχειν ἐλέσθαι ξὺν φόβοισι μᾶλλον ἢ 585

ἄτρεστον εὖδοντ', εἰ τὰ γ' αὖθ' ἔξει κράτη.

ἐγὼ μὲν οὖν οὐτ' αὐτὸς ἰμείρων ἔφυν

τύραννος εἶναι μᾶλλον ἢ τύραννα δρᾶν,

οὐτ' ἄλλος ὅστις σωφρονεῖν ἐπίσταται.

νῦν μὲν γὰρ ἔκ σοῦ πάντ' ἄνευ φόβου φέρω, 590

εἰ δ' αὐτὸς ἤρχον, πολλὰ κὰν ἄκων ἔδρων.

πῶς δῆτ' ἐμοὶ τυραννὶς ἡδίων ἔχειν

ἀρχῆς ἀλύπου καὶ δυναστείας ἔφυ;

οὐπω τοσοῦτον ἠπατημένος κυρῶ

ὥστ' ἄλλα χρήζειν ἢ τὰ σὺν κέρδει καλά. 595

νῦν πᾶσι χαίρω, νῦν με πᾶς ἀσπάζεταιται,

(τρίτον | Σωτήρος): parodied by Menander, (*Sentent.* 231) θάλασσα καὶ πῦρ καὶ γυνὴ τρίτον κακόν.

582 ἐνταῦθα γάρ: (yes indeed:) for (otherwise your treason would be less glaring:) it is just the fact of your virtual equality with us which places your ingratitude in the worst light.

583 διδοίης λόγον: Her. 3. 25 λόγον ἐνωτῶ δοὺς ὅτι...ἐμελλε κ.τ.λ. 'on reflecting that,' etc.: [Dem.] or. 45 § 7 (the speech prob. belongs to the time of Dem.) λόγον δ' ἐμωτῶ διδοὺς εὐρίσκω κ.τ.λ. Distinguish the *plur.* in Plato's ποικίλη ποικίλους ψυχῇ...διδοὺς λόγους, applying speeches (*Phaedr.* 277 C).

587 οὐτ' αὐτὸς would have been naturally followed by οὐτ' ἄλλω παραινοῖμ' ἂν, but the form of the sentence changes to οὐτ' ἄλλος (ἰμείρει).

590 ἔκ σοῦ: ἔκ is here a correct substitute for παρά, since the king is the ultimate source of benefits: Xen. *Hellen.* 3. 1. 6 ἐκείνῳ δ' αὕτη ἡ χώρα δῶρον ἔκ βασιλείως ἐδόθη. φέρω=φέρομαι, as *O. C.*

6 etc.

591 κὰν ἄκων: he would do much of his own good pleasure, but much *also* (καὶ) against it, under pressure of public duty.

594 οὐπω, ironical: see on 105: ἠπατημένος, 'misguided.'

595 τὰ σὺν κέρδει καλά: honours which bring substantial advantage (real power and personal comfort), as opp. to honours in which outward splendour is joined to heavier care. *El.* 61 δοκῶ μὲν, οὐδὲν ῥῆμα σὺν κέρδει κακόν: i.e. the sound matters not, if there is κέρδος, solid good.

596 πᾶσι χαίρω, 'all men wish me joy': lit. 'I rejoice with the consent of all men': all are content that I should rejoice. Cp. *O. C.* 1446 ἀνάξια γὰρ πᾶσιν ἔστε δυστυχεῖν, all deem you undeserving of misfortune: Ar. *An.* 445 πᾶσι νικᾶν τοῖς κριταῖς | καὶ τοῖς θεαταῖς πᾶσι. The phrase has been suggested by χαίρέ μοι, but refers to the meaning rather than to the form of the greeting: i.e. πᾶσι χαίρω is not to be regarded as if it meant literally, 'I have the

νῦν οἱ σέθεν χρήζοντες ἐκκαλοῦσί με·
 τὸ γὰρ τυχεῖν αὐτοῖσι πᾶν ἐνταῦθ' ἐνι.
 πῶς δῆτ' ἐγὼ κεῖν' ἂν λάβοιμ' ἀφείς τάδε;
 οὐκ ἂν γένοιτο νοῦς κακὸς καλῶς φρονῶν. 600

word χαῖρε said to me by all.' This is one of the boldly subtle phrases in which the art of Soph. recalls that of Vergil. Others understand: (1) 'I rejoice in all,'—instead of suspecting some: (2) 'I rejoice in relation to all'—i.e. am on good terms with all: (3) 'I rejoice in the sight of all'—i.e. enjoy a happiness which is the greater because men see it. Of these (1) is best, but not in accord with the supposed position of Oedipus ὁ πᾶσι κλεινός.

597 ἐκκαλοῦσι. Those who have a boon to ask of Oed. come to the palace (or to Creon's own house, see on 637) and send in a message, praying Creon to speak with them. Seneca's Creon says (*Oed.* 687) *Solutus onere regio, regni bonis Fruor, domusque civium coetu viget.* In Greek tragedy the king or some great person is often thus called forth. Cp. Aesch. *Cho.* 663: Orestes summons an οἰκέτης by knocking at the ἐρκεία πύλη, and, describing himself as a messenger, says—ἐξελθέτω τις δωμάτων τελεσφόρος | γυνή τόπαρχος, —when Clytaemnestra herself appears. So in Eur. *Bacch.* 170 Teiresias says—τίς ἐν πύλαισι Κάδμον ἐκκαλεῖ δόμων; 'where is there a servant at the doors to call forth Cadmus from the house?'—ἔτω τις, εἰσάγγελλε Τειρεσίας ὅτι | ζητεῖ νιν: then Cadmus comes forth. The active ἐκκαλεῖν is properly said (as there) of him who takes in the message, the middle ἐκκαλεῖσθαι of him who sends it in: Her. 8. 19 στὰς ἐπὶ τὸ συνέδριον ἐξεκαλέετο Θεμιστοκλήα.

598 τὸ γὰρ τυχεῖν κ.τ.λ.

'since therein is all their hope of success.' τὸ...τυχεῖν sc. ὧν χρήζουσιν. The reading ἅπαντ', whether taken as accus. after τυχεῖν ('to gain all things'), or as accus. of respect ('to succeed in all') not only mars the rhythm but enfeebles the sense. When αὐτοῖσι was corrupted into αὐτοῖς, πᾶν was changed into ἅπαν, as it is in L. ἐνταῦθα=ἐν τῷ ἐκκαλεῖν με, in gaining my ear: cp. *O. C.* 585 ἐνταῦθα γὰρ μοι κείνα συγκομίζεται, in this boon I find those comprised.

599 πῶς δῆτ'. Cp. Her. 5. 106 (Histiaeus to Dareius) βασιλεῦ, κοῖον ἐφθέγγξαις ἔπος; ἐμὲ βουλευσάι πρῆγμα ἐκ τοῦ σοί τι ἢ μέγα ἢ μικρόν ἐμελλε λυπηρὸν ἀνασχῆσαι; τί δ' ἂν ἐπιδιζήμενος ποιέοιμι ταῦτα; τεῦ δὲ ἐνδεῆς ἐὼν, τῷ πάρα μὲν πάντα ὕσαπερ σοί, πάντων δὲ πρὸς σέο βουλευμάτων ἐπακούειν ἀξιεῦμαι;

600 οὐκ ἂν γένοιτο κ.τ.λ. Creon has been arguing that he has no motive for treason. He now states a general maxim. 'No mind would ever turn to treason, while it was sound.' As a logical inference, this holds good only of those who are in Creon's fortunate case. If, on the other hand, καλῶς φρονῶν means 'alive to its own highest good,' and not merely to such self-interest as that of which Creon has spoken, then the statement has no strict connection with what precedes: it becomes a new argument of a different order, which might be illustrated from Plato's κακὸς ἐκὼν οὐδεὶς. It would be forcing the words to render: 'A base mind could not approve itself wise,' i.e. 'such treason as you ascribe to me would be silly.'

ἀλλ' οὔτ' ἔραστῆς τῆσδε τῆς γνώμης ἔφυν
οὔτ' ἂν μετ' ἄλλου δρῶντος ἂν τλαίην ποτέ.
καὶ τῶνδ' ἔλεγχον τοῦτο μὲν Πυθῶδ' ἰὼν
πεύθων τὰ χρησθέντ', εἰ σαφῶς ἤγγειλά σοι
τοῦτ' ἄλλ', ἐάν με τῷ τερασκόπῳ λάβῃς 605
κοινῇ τι βουλευσάντα, μὴ μ' ἀπλῇ κτάνῃς
ψήφῳ, διπλῇ δέ, τῇ τ' ἐμῇ καὶ σῇ, λαβών.
γνώμη δ' ἀδήλω μὴ με χωρὶς αἰτιῶ.
οὐ γὰρ δίκαιον οὔτε τοὺς κακοὺς μάτην
χρηστοὺς νομίζειν οὔτε τοὺς χρηστοὺς κακοὺς. 610
φίλον γὰρ ἐσθλὸν ἐκβαλεῖν ἴσον λέγω
καὶ τὸν παρ' αὐτῷ βίοντον, ὃν πλείστον φιλεῖ.
ἀλλ' ἐν χρόνῳ γνώσει τάδ' ἀσφαλῶς, ἐπεὶ
χρόνος δίκαιον ἄνδρα δείκνυσιν μόνος,
κακὸν δὲ καὶ ἐν ἡμέρᾳ γυνοίης μιᾷ. 615

603 ἔλεγχον, accus. in apposition with the sentence: Eur. *H. F.* 57 ἡ δυσπραξία | ἧς μήποθ', ὅστις καὶ μέσῳς εὐνοὺς ἐμοί, | τύχοι, φίλων ἔλεγχον ἀψευδέστατον.

605 τοῦτ' ἄλλο=τοῦτο δέ. Soph. has τοῦτο μὲν irregularly followed by τοῦτ' αὖθις (*Ant.* 165), by εἶτα (*Ph.* 1345), by δέ (*Ai.* 670, *O. C.* 440). τῷ τερασκόπῳ. This title (given to Apollo, Aesch. *Eum.* 62) has sometimes a shade of scorn, as when it is applied by the mocking Pentheus to Teiresias (Eur. *Bacch.* 248), and by Clytaemnestra to Cassandra (Aesch. *Ag.* 1440).

606 μὴ μ' ἀπλῇ...διπλῇ δέ, 'slay me, by the sentence not of one mouth but of twain.'

608 γνώμη δ'...αἰτιῶ, 'but make me not guilty in a corner on an unproved surmise.' χωρὶς, 'apart': i.e. solely on the strength of your own guess (γνώμη ἀδελος), without any evidence that I falsified the oracle or plotted with the seer.

612 τὸν παρ' αὐτῷ βίοντον κ.τ.λ. 'the life in his own bosom': the life is *hospes comesque*

corporis, dearest guest and closest companion: cp. Plat. *Gorg.* 479 B μὴ ὑγιεῖ ψυχῇ συνοικεῖν. φιλεῖ sc. τις, supplied from αὐτῷ: Hes. *Op.* 12 τὴν μὲν κεν ἐπαινῆσαι νοήσας—ἡ δ' ἐπιμωμητή.

614 χρόνος: cp. Pind. fr. 132 ἀνδρῶν δικαίων χρόνος σωτὴρ ἄριστος: *Olymp.* 11. 53 ὃ τ' ἐξελέγχων μόνος | ἀλάθειαν ἐτήτυμον | χρόνος.

615 κακὸν δέ: the sterling worth of the upright man is not fully appreciated until it has been long tried: but a knave is likely (by some slip) to afford an early glimpse of his real character. The Greek love of antithesis has prompted this addition, which is relevant to Creon's point only as implying, 'If I *had* been a traitor, you would probably have seen some symptom of it ere now.' Cp. Pind. *Pyth.* 2. 90 (speaking of the φθονεροί): στάθμας δέ τινος ἐλκόμενοι | περισσᾶς ἐνέπαξαν ἔλκος ὀδυναρδὸν ἐὰν πρόσθε καρδίᾳ, | πρὶν ὅσα φροντίδι μητρίονται τυχεῖν. *Ant.* 493 φιλεῖ δ' ὁ θυμὸς πρόσθεν ἡρῆσθαι κλοπεὺς | τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων.

ΧΟ. καλῶς ἔλεξεν εὐλαβουμένῳ πεσεῖν,
ἀναξ· φρονεῖν γὰρ οἱ ταχεῖς οὐκ ἀσφαλεῖς.

ΟΙ. ὅταν ταχύς τις οὐπιβουλευὼν λάθρα
χωρῇ, ταχὺν δεῖ καὶ βουλεύειν πάλιν.
εἰ δ' ἡσυχάζων προσμενῶ, τὰ τοῦδε μὲν 620
πεπραγμέν' ἔσται, τὰ μὰ δ' ἡμαρτημένα.

ΚΡ. τί δῆτα χρήξεις; ἢ με γῆς ἔξω βαλεῖν;

ΟΙ. ἥκιστα· θνήσκειν οὐ φυγεῖν σε βούλομαι
ὥς ἂν προδείξῃς οἷόν ἐστι τὸ φθονεῖν.

ΚΡ. ὡς οὐχ ὑπέιξων οὐδὲ πιστεῦσων λέγεις; 625

617 The infin. *φρονεῖν* is like an accus. of respect (e.g. *βουλῇν*) construed with both adjectives: 'in counsel, the quick are not sure.' Cp. Thuc. i. 70 *ἐπινοῆσαι ὀξεῖς*.

618 ὅταν ταχύς τις κ. τ. λ., 'when the stealthy plotter is moving on me in quick sort, I too must be quick with my counter-plot.' Nearly = *ταχέως πως*. *Αἰ.* 1266 *φεῦ, τοῦ θανόντος ὡς ταχεῖά τις βροτοῖς | χάρις διαρρεῖ, in what quick sort does it vanish.*

622—626 In discussing this passage, I take first the two points which seem beyond question.

I. v. 624, *ὅταν...φθονεῖν*, which the mss. give to Creon, belongs to Oedipus. The words *προδείξῃς οἷόν ἐστι τὸ φθονεῖν* can mean nothing but 'show forth [by a terrible example] *what manner of thing it is to envy*,'—how dread a doom awaits him who plots to usurp a throne (cp. 382). *Αντ.* 1242 *δείξας ἐν ἀνθρώποισι τὴν δυσβουλίαν | ὅσω μέγιστον ἀνδρὶ πρόκειται κακόν. Εἰ.* 1382 *καὶ δείξον ἀνθρώποισι τὰπιτίμια | τῆς δυσσεβείας οἷα δωρὺνται θεοί.* For the tone of the threat, cp. also *Αντ.* 308, 325, *Tr.* 1110. I do not think that *ὅταν* can be defended by rendering, 'when thou shalt first have shown,'—a threat

of torture before death. This strains the words: and death would itself be the essence of the warning example. Read *ὡς ἂν*, in order that: as *Phil.* 825 *ὡς ἂν εἰς ὕπνον πέσῃ.*

2. v. 625, *ὡς οὐχ ὑπέιξων...λέγεις*; which the mss. give to Oedipus, belongs to Creon. Spoken by Oed., *ὑπέιξων* must mean 'admit your guilt,' and *πιστεῦσων* 'obey' me (by doing so): but the only instance of *πιστεῦειν* in this sense is *Trach.* 1228, where the context gives a considerable assistance to the meaning. In Creon's mouth *ὑπέιξων* means 'consent to give me a fair hearing,'—under the tests which Creon himself proposed (603 f.),—and *πιστεῦσων*, 'believe' my solemn assurances.

3. We might now transpose 625 and 624, since *οὐ γὰρ φρονούντά σ' εὖ βλέπω* (626) cannot follow immediately after 625; but the sense thus obtained would be too disjointed. I have long thought, and still think, that after 625 a verse spoken by Oedipus has dropped out, to such effect as *οὐ γάρ με πείθεις οὐνεκ' οὐκ ἄπιστος εἶ*: 'no, for thou persuadest me not that thou art worthy of belief.' The fact of the next verse, our 626, also beginning with *οὐ γὰρ* may have led

ΟΙ.

* * * * *

ΚΡ. οὐ γὰρ φρονοῦντά σ' εὖ βλέπω. ΟΙ. τὸ γοῦν ἐμόν.

ΚΡ. ἀλλ' ἐξ ἴσου δεῖ κάμῳ. ΟΙ. ἀλλ' ἔφυς κακός.

ΚΡ. εἰ δὲ ξυνίης μηδέν; ΟΙ. ἀρκτέον γ' ὁμως.

ΚΡ. οὔτοι κακῶς γ' ἄρχοντος. ΟΙ. ὦ πόλις πόλις.

ΚΡ. κάμοι πόλεως μέτεστιν, οὐχὶ σοὶ μόνῳ. 630

ΧΟ. παύσασθ', ἄνακτες· καιρίαν δ' ὑμῖν ὀρῶ
τὴνδ' ἐκ δόμων στείχουσαν Ἰοκάστην, μεθ' ἧς
τὸ νῦν παρεστὸς νεῖκος εὖ θέσθαι χρεών.

[IOCASTA enters from the palace by the central doors. She wears a long under-robe reaching to the ground (πέπλος ποδῆρης), and over this an ἱμάτιον: both are of rich texture and colour. On her head is a crown.]

ΙΟΚΑΣΤΗ.

τί τὴν ἄβουλον, ὦ ταλαίπωροι, στάσιν
γλώσσης ἐπήρασθ'; οὐδ' ἐπαισχύνεσθε, γῆς 635
οὔτῳ νοσοῦσης, ἴδια κινοῦντες κακά;
οὐκ εἶ σύ τ' οἴκους σύ τε, Κρέον, κατὰ στέγας,
καὶ μὴ τὸ μηδὲν ἄλγος εἰς μέγ' οἴσετε;

to the loss by causing the copyist's eye to wander. The echoed **οὐ γὰρ** would suit angry dialogue: cp. 547, 548 ΚΡ. τοῦτ' αὐτὸ νῦν μου πρῶτ' ἀκουσον ὡς ἐρῶ. ΟΙ. τοῦτ' αὐτὸ μή μοι φράζ'.

628 **ἀρκτέον**=δεῖ ἄρχειν, one must rule: cp. *Ant.* 677 ἀμυντέ' ἐστὶ τοῖς κοσμουμένοις. Isocr. or. 14 § 10 οὐ τῶν ἄλλων αὐτοῖς ἀρκτέον (they ought not to rule over others) ἀλλὰ πολὺ μᾶλλον Ὀρχομενίοις φόρον οἰστέον. In *Plat. Tim.* 48 B ἀρκτέον=δεῖ ἄρχεσθαι, one must begin; in *Ai.* 853 ἀρκτέον τὸ πρᾶγμα=must be begun.

629 **ἄρχοντος**, when one rules. ἀρκτέον being abstract, 'it is right to rule,' there is no harshness in the gen. absol. with *τινός* understood (cp. 612), which is equivalent to *ἐάν τις ἄρχῃ*: cp. *Dem. or.* 6 § 20 λέγοντος ἂν τινος πιστεῦσαι ἀεσθε; 'think you that, if any

one had said it, they would have believed?' = *οἴεσθε*, *εἰ τις ἔλεγε*, *πιστεῦσαι ἂν (αὐτοῦς)*; ὦ πόλις πόλις: here, an appeal ('Hear him, Thebes!'): in Attic comedy, an exclamation like *o tempora, o mores*: Blaydes cp. *Eupolis ap. Athen.* 424 B ὦ πόλις, πόλις | ὡς εὐτυχῆς εἰ μᾶλλον ἢ καλῶς φρονεῖς: and so *Ar. Ach.* 27.

630 **κάμοι πόλεως κ.τ.λ.** 'I have some right in Thebes, as well as you.' Creon speaks not as a brother of Iocasta, but as a Theban citizen who denies that 'the city belongs to one man' (*Ant.* 737).

637 **οἴκους** (the king's palace), acc. after *εἰ* (cp. 533); **κατὰ** with **στέγας** only, referring to the house of Creon, who is not supposed to be an inmate of the palace: see 515, 533.

638 τὸ μηδὲν ἄλγος, 'a petty

- ΚΡ. ὄμαιμε, δεινά μ' Οἰδίπους ὁ σὸς πόσις
 δυοῖν δικαιοῖ δρᾶν ἀποκρίνας κακοῖν, 640
 ἢ γῆς ἀπῶσαι πατρίδος, ἢ κτείνει λαβών.
 ΟΙ. ξύμφημι· δρῶντα γάρ νιν, ὦ γύναι, κακῶς
 εἵληφα τοῦμόν σῶμα σὺν τέχνῃ κακῇ.
 ΚΡ. μή νυν ὀναίμην, ἀλλ' ἀραῖος, εἴ σέ τι
 δέδρακ', ὀλοίμην, ὦν ἐπαιτιᾷ με δρᾶν. 645
 ΙΟ. ὦ πρὸς θεῶν πίστευσον, Οἰδίπους, τάδε,
 μάλιστα μὲν τόνδ' ὄρκον αἰδεσθεὶς θεῶν,

grief, the grief which is as nothing (*El.* 1166 δέξαι... | τὴν μηδὲν ἐς τὸ μηδέν): εἰς μέγα φέρειν, make into a great matter: cp. *Phil.* 259 νόσος | αἰετὴ θηλε καπὶ μεῖζον ἔρχεται.

640 The reading in the text is my own correction. The mss. give δρᾶσαι δικαιοῖ δυοῖν ἀποκρίνας κακοῖν, the only extant example of δυοῖν scanned as one syllable, though in the tragic poets alone the word occurs more than 50 times. Synizesis of *v* is rare in extant Greek poetry: Pind. *Pyth.* 4. 225 γενῶν: *Anthol.* 11. 413 (epigram by Ammianus, 1st century A.D.) ὤκιμον, ἡδύσμον, πῆγανον, ἀσπάραγος. Eur. *I. T.* 970 ὄσαι δ' Ἐρινῶν οὐκ ἐπέισθησαν νόμῳ, and *ib.* 1456 οἴστροις Ἐρινῶν, where most editors write Ἐρινῦν, as *ib.* 299 Ἐρινῦς (acc. plur.). Hes. *Scut.* 3 Ἥλεκτρῶνος. It might be rash to say that Soph. could not have used δυοῖν as a monosyllable; for he has used the ordinary synizesis in a peculiarly bold way, *Ai.* 1129 μή νυν ἀτίμα θεοῖς σεσωμένος: but at least it moves the strongest suspicion. ἀποκρίνας, on the other hand, seems genuine. ἀποκρίνειν is properly *secernere*, to set apart: e.g. γῆν (*Plat. Rep.* 303 D): or to select: id. *Legg.* 946 Α πλῆθει τῶν ψήφων ἀποκρίναντας, having selected (the men) according to the number of votes for each.

Here, 'having set apart (for me) one of two ills' is a phrase suitable to the arbitrary rigour of a doom which left a choice only between death and exile. For δυοῖν Elms. proposed τοῖνδ' or τοῖνδέ γ': Herm., τοῖνδ' ἔν. I should rather believe that δρᾶν was altered into δρᾶσαι by a grammarian who looked to ἀπῶσαι, κτείνει, and perh. also sought a simpler order. But for pres. inf. combined with aor. infin. cp. 623 θνήσκειν...φυγεῖν: *Ant.* 204 μήτε κτερίζειν μήτε κωκυῖσαι. See also *O. C.* 732 ἤκω γὰρ οὐχ ὥς δρᾶν τι βουληθεῖς, where in prose we should have expected δρᾶσαι. The quantity of ἀποκρίνας is supported by Aesch. *P. V.* 24 ἀποκρύψει: ἀποτροπή and its cognates in Aesch. and Eur.: ἐπικρύπτειν Eur. *Suppl.* 296: ἐπικράνων *I. T.* 51.

642 δρῶντα κακῶς τοῦμόν σῶμα would properly describe bodily outrage: here it is a heated way of saying that Creon's supposed plot touched the *person* of the king (who was to be dethroned), and not merely the νόμοι πόλεως.

644 ἀραῖος = ὥσπερ αὐτὸς ἐπαρῶμαι.

647 μάλιστα μὲν τόνδ' κ.τ.λ. 'first for the awful sake of this oath unto the gods,—then for my sake and for theirs who stand before thee.' ὄρκον θεῶν (object. gen.), an oath by the gods (since one

ἔπειτα καὶ μὲ τούσδε θ' οἱ πάρεισί σοι.

κομμός. στρ. α'. ΧΟ. πιθοῦ θελήσας φρονήσας τ', ἄναξ, λίσσομαι. 649

ΟΙ. τί σοι θέλεις δῆτ' εἰκάθω;

ΧΟ. τὸν οὔτε πρὶν νήπιον νῦν τ' ἐν ὄρκῳ μέγαν καταί-
δεσαι.

ΟΙ. οἶσθ' οὖν ἂν χρήζεις; ΧΟ. οἶδα. ΟΙ. φράζε δὴ τί φῆς.

ΧΟ. 5 τὸν ἐναγῇ φίλον μήποτ' ἐν αἰτία 656

said ὁμνῦναι θεούς): *Od.* 2. 377
θεῶν μέγαν ὄρκον ἀπώμνυ: *io.* 299
μακάρων μέγαν ὄρκον ὁμῶσαι: *Eur.*
Hipp. 657 ὄρκοις θεῶν. But in *O.*
C. 1767 Διὸς Ὀρκος is personified.

649—697 The κομμός (see p.
4) has a composite strophic ar-
rangement: (1) 1st *strophe*, 649—
659, (2) 2nd *strophe*, 660—668;
answering respectively to (3) 1st
antistr., 678—688, (4) 2nd *antistr.*,
689—697.

649 'Consent (θελήσας *sc.* πισ-
τεύειν), reflect (φρονήσας), hearken
(πιθοῦ). θελήσας: *cp.* *O. C.* 757
κρύψον (hide thy woes), θελήσας
ἄστυ καὶ δόμους μολεῖν. *Isac.* or.
8 § 11 ταῦτα ποιῆσαι μὴ θελήσας.
φρονήσας, having come to a sound
mind. *Isocr.* or. 8 § 141 καλὸν
ἐστὶν ἐν ταῖς τῶν ἄλλων ἀδικίαις καὶ
μανίαις πρώτους εἶναι φρονήσαντας
προστῆναι τῆς τῶν Ἑλλήνων ἐλευ-
θερίας.

651 εἰκάθω: the aor. subj. is
certainly most suitable here: *Phil.*
761 βούλει λάβωμαι; *El.* 80 θέ-
λεις | μείνωμεν; In such phrases
the *pres.* subj. (implying a con-
tinued or repeated act) is naturally
much rarer: βούλει ἐπισκοπᾶμεν
Xen. Mem. 3. 5. 1. As regards
the form of εἰκάθω, *Curtius (Verb.*
II. 345, *Eng. tr.* 505), discussing
presents in -θω and past tenses in
-θον from vowel stems, warns us
against 'looking for anything par-
ticularly aoristic in the θ' of these
verbs. In Greek usage, he holds,

'a decidedly aoristic force' for
such forms as σχεθεῖν and εἰκαθεῖν
'never established itself': and he
justly cites *El.* 1014 as a place
where εἰκαθεῖν is in no way aoristic.
He would therefore keep the tra-
ditional accent, and write σχέθειν,
εἰκάθειν, with *Buttmann*. Now,
while believing with *Curtius* that
these forms were prob. in origin
presents, I also think that in the
usage of the classical age they
were often aorists: as *e.g.* σχεθεῖν
in *Aesch. Theb.* 429 distinctly is.

652 μέγαν, 'great,' *i.e.* strong,
worthy of reverence, ἐν ὄρκῳ, by
means of, in virtue of, his oath:
Eur. Tro. 669 ξυνέσει γένει
πλούτῳ τε κἀνδρείᾳ μέγαν: for ἐν,
cp. *Phil.* 185 ἐν τ' ὀδύναις ὁμοῦ |
λιμῶ τ' οἰκτρὸς.

656 'that thou shouldst never
lay under an accusation (ἐν αἰτία
βαλεῖν), so as to dishonour him
(ἄτιμον), ('cast a dishonouring
charge on') with the help of an
unproved story (σὺν ἀφανεί λό-
γῳ), the friend who is liable to a
curse (ἐναγῇ)': *i.e.* who has just
said (644) ἀραῖος ὀλοῖμην κ.τ.λ.
Aeschin. In Ctes. § 110 γέγραπται
γὰρ οὕτως ἐν τῇ ἀρχῇ ἐλ τις ταδε,
φησί, παραβαῖνοι, ... ἐναγῆς, φησιν,
ἔστω τοῦ Ἀπόλλωνος, 'let him
rest under the ban of Apollo': as
Creon would rest under the ban
of the gods by whom he had
sworn. *Her.* 6. 56 ἐν τῷ ἁγεί
ἐνέχεσθαι, to be liable to the curse.

σὺν ἀφανεῖ λόγῳ σ' ἄτιμον βαλεῖν.

ΟΙ. εὖ νῦν ἐπίστω, ταῦθ' ὅταν ζητῆς, ἐμοὶ
ζητῶν ὄλεθρον ἢ φυγὴν ἐκ τῆσδε γῆς.

ρ. β'. ΧΟ. οὐ τὸν πάντων θεῶν θεὸν πρόμον

660

"Ἄλιον· ἐπεὶ ἄθεος ἄφιλος ὃ τι πύματον
ὀλοῖμαν, φρόνησιν εἰ τάνδ' ἔχω.

ἀλλὰ μοι δυσμόρῳ γὰ φθίνουσα

665

5 τρῦχει ψυχάν, τὰ δ' εἰ κακοῖς κακὰ
προσάψει τοῖς πάλαι τὰ πρὸς σφῶν.

ΟΙ. ὁ δ' οὖν ἴτω, κεῖ χρή με παντελῶς θανεῖν,

669

ἢ γῆς ἄτιμον τῆσδ' ἀπωσθῆναι βία.

670

τὸ γὰρ σόν, οὐ τὸ τοῦδ', ἐποικτεῖρω στόμα
ἐλεινόν· οὗτος δ', ἐνθ' ἂν ᾗ, στυγῆσεται.

ἐν αἰτία βαλεῖν: [Plat.] *Epist.* 7.

341 A ὡς μηδέποτε βαλεῖν ἐν αἰτία
τὸν δεικνύντα, ἀλλ' αὐτὸν αὐτόν, 'so
that he may never blame his
teacher, but only himself,' equiv.
to ἐμβαλεῖν αἰτία: cp. the prose
phrases ἐμβάλλειν εἰς συμφοράς,
γραφάς, ἔχθραν κ.τ.λ. Eur. *Tro.*
305 εἰς ἐμ' αἰτίαν βάλῃ.

660 οὐ τὸν = οὐ μὰ τὸν, as
not seldom: usu. followed by a
second negative (as if here we
had οὐκ ἔχω τάνδε φρόνησιν): 1088,
Ant. 758, etc. πρόμον, standing
foremost in the heavenly ranks,
most conspicuous to the eyes of
men: the god 'who sees all things
and hears all things' (*Il.* 3. 277 ὃς
πάντ' ἐφορᾷ καὶ πάντ' ἐπακούεις):
invoked *Trach.* 102 as ὦ κρατισ-
τεύων κατ' ὄμμα.

663 ὃ τι πύματόν (ἐστι), (τοῦτο)
ὀλοῖμαν, 'may I die by the utter-
most doom': schol. φθαρεῖν ὅπερ
ἔσχατον, ἡγουν ἀπώλειαν ἣτις ἐσχά-
τη.

666 f. τὰ δ'—σφῶν: and, on
the other hand (τὰ δ'), if the ills
arising from you two are to be
added to the former ills. Prof.
Kennedy gives τὰ δ', rightly, I

think; for γὰ φθίνουσα refers to
the blight and plague (25): τὰ δ'
would obscure the contrast between
those troubles and the new trouble
of the quarrel. προσάψει intrans.
as perh. only here and in fr. 348
καὶ μοι τρίτον ῥίπτοντι... | ἀγχοῦ
προσῆψεν, 'he came near to me.'
Eur. *Hērē.* 188 τὸ μὲν ἐστὶν ἀπ-
λοῦν· τῷ δὲ συνάπτει | λύπη τε
φρενῶν χερσὶν τε πόνος, 'is joined.'
It is possible, but harsh, to make
προσάψει act. with γῆ as subject.

669 ὁ δ' οὖν: then let him go:
Ai. 114 σὺ δ' οὖν... | χρῶ χειρί.

672 ἐλεινόν: supplementary pre-
dicate: 'I compassionate thy words,
piteous as they are.' Where a posses-
sive pron. with art. has preceded the
subst., Soph. sometimes thus sub-
joins an adj., which really has the
predicative force to which its posi-
tion entitles it, though for us it would
be more natural to translate it as a
mere attributive: *Ant.* 881 τὸν δ'
ἐμόν πότμον ἀδάκρυτον | οὐδεὶς...
στενάξει: *Phil.* 1456 τοῦμόν ἐτέγχ-
θη | κρᾶτ' ἐνδόμυχον: *El.* 1143 τῆς
ἐμῆς πάλαι τροφῆς | ἀνωφελήτου.
In 1199 (where see note) τὰν γαμψ.
παρθ. χρησμοφδόν is not a similar

ΚΡ. στυγνὸς μὲν εἶκων δῆλος εἶ, βαρὺς δ', ὅταν
θυμοῦ περάσῃς. αἱ δὲ τοιαῦται φύσεις
αὐταῖς δικαίως εἰσὶν ἄλγισταί φέρειν. 675

ΟΙ. οὐκ οὖν μ' ἑάσεις κακτὸς εἶ; ΚΡ. πορεύσομαι,
σοῦ μὲν τυχὼν ἄγνωτος, ἐν δὲ τοῖσδ' ἴσος. [Exit.

ἀντ. α'. ΧΟ. γύναι, τί μέλλεις κομίζειν δόμων τόνδ' ἔσω; 678

ΙΟ. μαθούσά γ' ἥτις ἡ τύχη. 680

ΧΟ. δόκησις ἀγνώως λόγων ἤλθε, δάπτει δὲ καὶ τὸ μὴ
νῦδικον.

case. **στυγήσεται**, pass. Other examples in Soph. are 1500 *ὄνει-
διέειπε*: O. C. 581 *δηλώσεται*, 1186
λέξεται: Ant. 210 *τιμήσεται*, 637
ἀξιώσεται: El. 971 *καλεῖ*: Phil.
48 *φυλάσεται*: among many found
in prose as well as in verse are *ἀδική-
σομαι*, *ἀλώσομαι*, *ἑάσομαι*, *ζημιώ-
σομαι*, *τιμήσομαι*, *ὠφελήσομαι*. The
middle forms of the aorist were
alone peculiar to that voice; the
so-called 'future middle,' like the
rest, was either middle or passive.

673 **στυγνός...περάσῃς**: 'thou
art seen to be sullen when thou
yieldest, but fierce when thou hast
gone far in wrath': i.e., as thou
art fierce in passion, so art thou
sullen in yielding. Greek idiom
co-ordinates the clauses, though
the emphasis is on *στυγνός μὲν*
εἶκων, which the other merely en-
forces by contrast: see on 419.
βαρὺς, bearing heavily on the ob-
ject of anger, and so, 'vehement,'
'fierce': Ai. 1017 *δύσσοργος, ἐν*
γῆρα βαρὺς, ib. 656 *μῆνιν βαρεῖαν*:
Phil. 1045 *βαρὺς τε καὶ βαρεῖαν ὁ*
ξένος φάτιν τήνδ' εἶπε: Ant. 767
νοῦς δ' ἐστὶ τηλικούτος ἀλγήσας
βαρὺς.

674 **περάσῃς** absol., = *πρόσω*
ἔλθῃς: O. C. 154 *περὰς* (you go
too far), ib. 885 *πέραν | περῶσ'*
οἶδε δῆ. θυμοῦ, partitive gen.: cp.
Il. 2. 785 *διέπρησσον πεδίοιο*: Her.
3. 105 *προλαμβάνειν...τῆς ὁδοῦ*:
sometimes helped by a prep. or

adverbial phrase, as Xen. *Apol.*
30 *προβήσσεσθαι πόρρω μοχθηρίας*:
2 *Epist. Tim.* 2. 16 *ἐπὶ πλείον γὰρ*
προκόψουσιν ἀσεβείας. Others ren-
der: 'resentful [or 'remorseful']
even when thou hast passed out of
wrath': but (a) *περάσῃς* with a
simple gen. could not bear this
sense: (b) the antithesis pointed
by *μὲν* and *δὲ* is thus destroyed.

677 **ἄγνωτος**, act., 'undiscern-
ing,' as 681, 1133: pass., 'un-
known,' Ph. 1008, Ant. 1001.
The passive use was probably
older than the active: compare
Od. 5. 79 *ἄγνωτες...ἀλλήλοισι*
(pass.) with Thuc. 3. 53 *ἄγνωτες*
ἀλλήλων (act.). **ἐν δὲ τοῖσδ' ἴσος**:
ἐν of the tribunal or company by
whom one is judged: Ant. 459 *ἐν*
θεοῖσι τὴν δίκην | δοῦναι: and so,
more boldly, O. C. 1213 *σκαισύ-
ναν φυλάσσω ἐν ἐμοί (me iudice)*
κατάδηλος ἔσται. ἴσος, *aequus*,
just: Plat. *Legg.* 975 C *τὸν μέλ-
λοντα δικαστὴν ἴσον ἔσεσθαι*. So
Ph. 685 *ἴσος ἐν ἴσοις ἀνὴρ*.

678 Creon leaves the scene.
The Chorus wish Iocasta to with-
draw Oedipus also, that his ex-
cited feelings may be soothed in
the privacy of the house: but the
queen wishes first to learn from
the Chorus how the dispute began.

681 **δόκησις...λόγων**, 'blind
suspicion bred of talk,' a suspi-
cion resting on mere assertions
(those made by Oedipus), and not

ΙΟ. ἀμφοῖν ἀπ' αὐτοῖν; ΧΟ. ναίχι. ΙΟ. καὶ τίς ἦν λόγος;

ΧΟ. ⁵ ἄλῖς ἔμοιγ', ἄλῖς, γὰς προπονουμένας, 685
φαίνεται, ἐνθ' ἔληξεν, αὐτοῦ μένειν.

ΟΙ. ὁρᾷς ἔν' ἤκεις, ἀγαθὸς ὢν γνώμην ἀνήρ,
τοῦμόν παριεῖς καὶ καταμβλύνων κέαρ;

ντ. β". ΧΟ. ὦναξ, εἶπον μὲν οὐχ ἅπαξ μόνον, 689
ἴσθι δὲ παραφρόνιμον, ἄπορον ἐπὶ φρόνιμα
πεφάνθαι μ' ἄν, εἴ σ' ἐνοσφίζομαν,

supported by facts (ἔργα): hence ἀγ-
νῶς, *unknowing*, guided by no real
knowledge. Thuc. 1. 4 οὐ λόγων
...κόμπος τάδε μᾶλλον ἢ ἔργων
ἐστὶν ἀλήθεια: 3. 43 τῆς οὐ βεβαίου
δοκίσεως. δάπτει δὲ: Oedipus
was incensed against Creon, with-
out proof; on the other hand (δὲ)
Creon also (καὶ) was incensed by
the unjust accusation. δάπτει
might be historic pres., but need
not be so taken: Creon is still
pained. Aesch. P. V. 437 συννόα
δὲ δάπτομαι κέαρ.

683 f. ἀμφοῖν ἀπ' αὐτοῖν sc.
ἦλθε τὸ νείκος; 'It was on both
sides?' Thus far, Iocasta only
knew that Oedipus charged Creon
with treason. The words of the
Chorus now hint that Oedipus
himself was partly to blame. 'So
then,' Iocasta asks, 'provocation
had been given on *both sides*?'
τίς ἦν λόγος; 'what was the story
(of the alleged treason)?': for the
words of Oed. (642 δρῶντα κακῶς,
τέχνη κακή) had been vague.

685 προπονουμένας, 'already
troubled,' not, 'troubled exceed-
ingly.' προπονεῖν always = to suffer
before, or *for*: Lucian *Iuurr.*
Trag. § 40 Ἀθηνᾶ Ἀρην καταγωνί-
ζεται, ἅτε καὶ προπεπονηκότα
οἶμαι ἐκ τοῦ τραύματος, *already*
disabled.

687 The evasive answer of the

Chorus has nettled Oedipus by
implying that the blame was di-
vided, and that both parties ought
to be glad to forget it. He could
never forget it (672). ὁρᾷς ἔν'
ἤκεις conveys indignant reproach:
a grave charge has been laid
against your king; instead of
meeting it with denial, you are
led, by your sympathy with Creon,
to imply that it cannot be directly
met, and must be hushed up.
O. C. 937: *Ant.* 735 ὁρᾷς τάδ' ὥς
εἶρηκας ὥς ἄγαν νέος: *El.* 628 ὁρᾷς;
πρὸς ὀργὴν ἐκφέρει. ὢν, conces-
sive: 'for all thy honest purpose.'

688 παριεῖς with τοῦμόν κέαρ,
seeking to relax, enervate, my
resentment: a sense which the
close connection with καταμβλύ-
ων interprets, though the more
ordinary meaning for παριεῖς, had
it stood *alone* here, would be 'neg-
lecting,' 'slighting' (πόθος παρείτο,
El. 545): cp. Ar. *Eq.* 436 τοῦ
ποδοῦ παρίει, slack away (some of)
the sheet: Eur. *Cycl.* 591 ὑπνω
παρειμένος: Or. 210 τῷ λίαν παρ-
ειμένῳ, (neut.) by too great lan-
guor.

692 ἄπορον ἐπὶ φρόνιμα, 'bank-
rupt in sane counsel.'

693 πεφάνθαι ἄν, oblique of
πεφασμένος ἂν ἦν: for the tense
cp. Isocr. or. 5 § 56 λοιπὸν ἂν ἦν...
εἰ μὴ ἐπεποίητο. The εἰ νοσφίζο-

ὅς τ' ἐμὰν γὰν φίλαν ἐν πόνοισιν
 5 ἀλύουσαν κατ' ὀρθὸν οὔρισας, 695
 τανῦν τ' εὐπομπὸς ἄν γένοιο.

- ΙΟ. πρὸς θεῶν δίδαξον ἀμ', ἀναξ, ὅτου ποτὲ
 μῆνιν τοσὴνδε πράγματος στήσας ἔχεις.
 ΟΙ. ἐρῶ· σὲ γὰρ τῶνδ' ἐς πλέον, γύναι, σέβω· 700
 Κρέοντος, οἷά μοι βεβουλευκῶς ἔχει.
 ΙΟ. λέγ', εἰ σαφῶς τὸ νεῖκος ἐγκαλῶν ἐρεῖς.
 ΟΙ. φονέα με φησὶ Λαῖου καθεστάναι.
 ΙΟ. αὐτὸς ξυνειδώς, ἢ μαθὼν ἄλλου πάρα;

μαι of the MSS. would necessarily imply that the Chorus do reject Oedipus: *Ant.* 304 εἶπερ ἴσχει Ζεὺς ἔτ' ἐξ ἐμοῦ σέβας. The change of one letter restores the required ἐνοσφιζόμεναι (Hermann, all.).

694 κ.τ.λ. As ὅς τε cannot be epic for ὅς, τε goes with οὔρισας: cp. for the misplacement of τε *El.* 249 ἔρροι τ' ἂν αἰδῶς | ἀπάντων τ' εὐσέβεια θνατῶν.

695 ἀλύουσαν, of one maddened by suffering, *Ph.* 1194 ἀλύοντα χειμερίῳ λύπῃ.

696 ἂν γένοιο. The MSS. have εἰ δύναιτο γενοῦ, corresponding to λαι τα προς σφῶν (v. 667) of the strophe. Assuming v. 667 to be sound (though this is not certain), I much prefer the reading of the text to all the other corrections which have been proposed. I suspect that εἰ δύναιτο was a marginal gloss intended to define the sense of ἂν γένοιο, and that ἂν γένοιο was corrupted to γενοῦ, when εἰ δύναιτο had crept into the text.

697 ἀμ': these men know it: allow me also to know it. ὅτου... πράγματος, causal gen.; *Ant.* 1177 πατρὶ μηνίσας φόβου.

698 μῆνιν τοσ. στήσ. ἔχεις, 'hast conceived this steadfast wrath': στήσας ἔχεις, hast set up,

i.e. conceived as an *abiding* sentiment, referring to 672 and 689. Cp. Eur. *I. A.* 785 ἐλπίς... | οἶαν... | στήσασαι τὰδ' ἐς ἀλλήλας | μυθεύουσιν (Fritzsche).

700 τῶνδ' ἐς πλέον = πλέον ἢ τοῦσδε, not πλέον ἢ ὁδε. The Chorus having hinted that Oedipus was partly to blame, he deigned no reply to their protests of loyalty (689 f.). But he respects Iocasta's judgment more, and will answer her. The Chorus, of course, already know the answer to her question.

701 Κρέοντος sc. στήσας ἔχω τὴν μῆνιν: causal gen. answering to ὅτου πράγματος, — 'the cause is Creon.'

702 λέγ', εἰ κ.τ.λ. 'Speak on — if thou canst tell clearly how the feud began': if you can make a clear statement (εἰ σαφῶς ἐρεῖς) in imputing the blame of the feud: i.e. if you are prepared to explain the vague οἷα (701) by defining the provocation. ἐγκαλεῖν νεῖκός (τινι) = to charge one with (*beginning*) a quarrel: as *Phil.* 328 χόλον (τινός) κατ' αὐτῶν ἐγκαλῶν, charging them with having *provoked* your anger at a deed.

704 αὐτὸς ξυνειδώς: i.e. does he speak *as* from his own knowledge (of your guilt)?

ΟΙ. μάντιν μὲν οὖν κακοῦργον εἰσπέμψας, ἐπεὶ 705
τό γ' εἰς ἑαυτὸν πᾶν ἐλευθεροῖ στόμα.

ΙΟ. σύ νυν ἀφείς σεαυτὸν ὧν λέγεις πέρι 710
ἐμοῦ ἴακουσον, καὶ μάθ' οὔνεκ' ἐστὶ σοι
βρότειον οὐδὲν μαντικῆς ἔχον τέχνης.
φανῶ δέ σοι σημεῖα τῶνδε σύντομα.
χρησμός γάρ ἦλθε Λαίῳ ποτ', οὐκ ἐρῶ
Φοίβου γ' ἀπ' αὐτοῦ, τῶν δ' ὑπηρετῶν ἄπο,
ὥς αὐτὸν ἦξι μοῖρα πρὸς παιδὸς θανεῖν,

705 μὲν οὖν, 'nay.' *El.* 1503.
Ar. Eq. 13 *NI.* λέγε σύ. *ΔΗ.* σὺ
μὲν οὖν λέγε. Distinguish μὲν οὖν
in 483, where each word has a
separate force.

706 τό γ' εἰς ἑαυτὸν, in what
concernshimself: *Eur. I. T.* 691 τὸ
μὲν γὰρ εἰς ἐμ' οὐ κακῶς ἔχει. πᾶν
ἐλευθεροῖ, sets wholly free (from
the discredit of having brought
such a charge): *Ant.* 445 ἔξω
βαρείας αἰτίας ἐλεύθερον: *Plat.*
Legg. 756 D ἐλεύθερον ἀφείσθαι τῆς
ζημίας.

707 ἀφείς σεαυτὸν, 'absolve
thyself,' an appropriate phrase,
since ἀφιέναι was the regular term
when the natural avenger of a
slain man voluntarily released the
slayer from the penalties: *Dem.*
or. 38 § 59 ἂν ὁ παθὼν αὐτὸς ἀφῇ
τοῦ φόνου τὸν δράσαντα: *Antiph.*
or. 2 § 2 οὐ τὸν αἰτιον ἀφέντες τὸν
ἀναίτιον διώκομεν.

708 μάθ' κ.τ.λ.: learn, that
thou canst find (σοι) no mortal
creature sharing in the art of divi-
nation. ἐστὶν ἔχον=ἔχει: τέχ-
νης, partitive gen. The gods have
prescience (498); but they impart
it to no man,—not even to such
ministers as the Delphian priests.
Iocasta reveres the gods (647): it
is to them, and first to Apollo,
that she turns in trouble (911).
But the shock which had befallen
her own life,—when at the bidding
of Delphi her first-born was sacri-

ficed without saving her husband
Laius,—has left a deep and bitter
conviction that no mortal, be he
priest or seer, shares the divine
foreknowledge. In the Greek
view the μάντις might be (1) first
the god himself, speaking through
a divinely frenzied being in whom
the human reason was tem-
porarily superseded (hence the
popular derivation of μαντική from
μανία). (2) Secondly, the μάντις
might be a man who reads signs
from birds, fire, etc., by rule of
mystic science: it was against this
τέχνη that scepticism most readily
turned: *Eur. El.* 399 Δοξίου γὰρ
ἐμπεδοι | χρησμοί, βροτῶν δὲ
μαντικὴν χαίρειν λέγω. Iocas-
ta means: 'I will not say that the
message came through the lips of
a truly god-possessed interpreter;
but at any rate it came from the
priests; it was an effort of human
μαντικῇ.' So in 946, 953, θεῶν
μαντεύματα are oracles which *pro-*
fessed to come from the gods.
Others render:—'Nothing in mor-
tal affairs is connected with the
mantic art': i.e. is affected by it,
comes within its ken. Then ἐστὶν
ἔχον will stand for ἔχει, as mean-
ing 'is of,' 'belongs to.' Such a
use, however, of ἔχειν alone (i.e.
coupled with no adverbial expres-
sion) as=εἶναι with a partitive
gen., is very doubtful.

713 αὐτὸν ἦξι μοῖρα, 'the

ὅστις γένοιτ' ἐμοῦ τε κακείνου πάρα.
καὶ τὸν μὲν, ὥσπερ γ' ἡ φάτις, ξένοι ποτὲ 715
λησται φονεύουσ' ἐν τριπλαῖς ἀμαξιοῖς.
παιδὸς δὲ βλάστας οὐ διέσχον ἡμέραι
τρῆις, καὶ νιν ἄρθρα κείνος ἐνζεύξας ποδοῖν
ἔρριψεν ἄλλων χερσὶν εἰς ἄβατον ὄρος.
κάνταυθ' Ἀπόλλων οὐτ' ἐκείνον ἥνυσεν
φονέα γενέσθαι πατρός, οὔτε Λαῖον, — *bring to pass* 720
τὸ δεινὸν οὐφοβεῖτο, πρὸς παιδὸς θανεῖν.
τοιαῦτα φῆμαι μαντικά διώρισαν,

doom should overtake him.' Cp. *El.* 489 ἤξει... Ἐρινύς. The simple acc. αὐτόν, since ἤξοι = καταλήψοιτο: cp. *Her.* 9. 26 φάμεν ἡμέας ἰκνέεσθαι ἡγεμονεύειν instead of ἐς ἡμέας (2. 29).

714 ὅστις γένοιτ' is oblique for ὅστις ἂν γένηται (whoever may be born), not for ὅστις ἐγένετο (who has been born): Laïus received the oracle before the birth of the child.

715 ξένοι: not Thebans, much less of his own blood.

716 See on 733.

717 διέσχον. 'Three days had not separated the child's birth from us': three days had not passed since its birth. *Plut. Tib. Gracch.* § 18 κελεύσωντος ἐκείνου διασχεῖν τὸ πλῆθος, to keep the crowd off. βλάστας cannot be acc. of respect ('as to the birth'), because διέσχον could not mean 'had elapsed': when διέχειν is intrans., it means (a) to be distant, *Thuc.* 8. 79 διέχει δὲ ὀλίγον ταύτη ἡ Σάμος τῆς ἡπείρου: or (b) to extend, *Her.* 4. 42 διώρυχα... διέχουσιν ἐς τὸν Ἀράβιον κόλπον.

718 καὶ = ὅτε (parataxis instead of hypotaxis): *Thuc.* 1. 50 ἤδη δὲ ἦν ὅψε... καὶ οἱ Κορίνθιοι ἐξαπίνης πρύμναν ἐκρούοντο: *Verg. Aen.* 2. 692 *Vix ea fatus erat senior, subitoque fragore | intonuit laetum.* ἄρθρα ποδοῖν = τὰ σφυρά: ἐνζεύ-

ξας, fastened together by driving a pin through them, so as to maim the child and thus lessen its chance of being reared if it survived exposure: *Eur. Phoen.* 22 σφυρῶν σιδηρὰ κέντρα διαπείρας μέσον (better μέσων), | ὅθεν νιν Ἑλλὰς ὠνόμαζεν Οἰδίπουν. *Seneca Oed.* 812 *Forata ferro gesserat vestigia, Tumore nactus nomen ac vitio pedum.*

719 εἰς ἄβατον ὄρος, corrected by many edd. into ἄβατον εἰς ὄρος. But the tribrach contained in one word gives a ruggedness, which is certainly intentional here, as in 1496 τὸν πατέρα πατῆρ, *Ai.* 459 πεδία τάδε. A tribrach in the 5th place, always rare, usually occurs either when the penultimate word of the verse is a *raeon primus* (---), as *El.* 326 ἐντάφια χεροῖν, or when the last word is a *raeon quartus* (---), as *Phil.* 1302 ἄνδρα πολέμον. Verse 967 below is exceptional.

720 κάνταυθ': cp. 582.

723 τοιαῦτα... διώρισαν, 'thus did the messages of seer-craft map out the future': i.e. made predictions at once so definite and so false: φῆμαι, a solemn word used scornfully: cp. 86. The sense of διώρισαν in 1083 is slightly different: here we might compare *Dem. or.* 20 § 158 ὁ Δράκων... καθάρων διώρισεν εἶναι, 'has laid down that the man is pure.'

ὦν ἐντρέπου σὺ μηδέν· ὦν γὰρ ἂν θεὸς
χρεῖαν ἐρευνᾷ ῥαδίως αὐτὸς φανεῖ.

725

ΟΙ. οἷόν μ' ἀκούσαντ' ἀρτίως ἔχει, γύναι,
ψυχῆς πλάνημα κἀνακίνησις φρενῶν.

ΙΟ. ποίας μερίμνης τοῦθ' ὑποστραφεῖς λέγεις;

ΟΙ. ἔδοξ' ἀκούσαι σοῦ τόδ', ὥς ὁ Λαῖος
κατασφαγείη πρὸς τριπλαῖς ἀμαξιτοῖς.

730

ΙΟ. ἡγῶμαι γὰρ ταῦτ', οὐδέ πω λήξαντ' ἔχει.

ΟΙ. καὶ ποῦ 'σθ' ὁ χώρος οὗτος οὗ τόδ' ἦν πάθος;

ΙΟ. Φωκὶς μὲν ἡ γῆ κλήζεται, σχιστὴ δ' ὁδὸς

Χ 50' τὸν δαίμονα

725 ὦν χρεῖαν ἐρευνᾷ, 'what-seever needful things the god seeks': a bold phrase blended, as it were, from ὦν χρεῖαν ἔχει and ἂν χρήσιμα (ὄντα) ἐρευνᾷ: cp. *Phil.* 327 τίνος... | χόλον...ἐγκαλῶν, instead of τίνος χόλον ἔχων or τί ἐγκαλῶν.

726—754 The mention of 'three roads' (716) has startled Oedipus. He now asks concerning (1) the place, (2) the time, (3) the person. The agreement of (1) with (2) dismays him; that of both with (3) flashes conviction to his mind.

727 πλάνημα denotes the fearful 'wandering' of his thought back to other days and scenes; as ἔδοξ' (729) is the word of one who has been in a troubled dream.

728 ποίας μερ. ὑποστρ., having turned round on account of (=startled by) what cause,—like a man whom a sound at his back causes to turn in alarm:—far more expressive than ἐπιστραφεῖς, which would merely denote attention. For the causal gen., cp. 724 and *Αἰ.* 1116 τοῦ δὲ σοῦ ψόφου | οὐκ ἂν στραφείην.

731 λήξαντ': the breath of rumour is as a breeze which has not yet fallen: cp. *Αἰ.* 285 νότος ὥς λήγει, and *O. C.* 517.

733 σχιστὴ δ' ὁδός. In going

from Thebes to Delphi, the traveller passes by these 'Branching Roads,'—still known as the *τριοδοί*, but better as the *στενό*: from Daulia it is a leisurely ride of about an hour and a half along the side of Parnassus. The following is from my notes taken on the spot:—'A bare isolated hillock of grey stone stands at the point where our path from Daulia meets the road to Delphi, and a third road that stretches to the south. There, in front, we are looking up the road down which Oedipus came [from Delphi]; we are moving in the steps of the man whom he met and slew; the road runs up a wild and frowning pass between Parnassus on the right hand and on the left the spurs of the Helicon range, which here approach it. Away to the south a wild and lonely valley opens, running up among the waste places of Helicon, a vista of naked cliffs or slopes clothed with scanty herbage, a scene of inexpressible grandeur and desolation' (*Modern Greece* p. 79). At this *σχιστὴ ὁδός* Pausanias saw τὰ τοῦ Λαῖου μνήματα καὶ οἰκέτον τοῦ ἐπομένου: the legend was that Damasistratus king of Thebes had found the bodies and buried them (*Ιο.* 5 § 4). The spot has a modern

ἐς ταὐτὸ Δελφῶν καπὸ Δαυλίας ἄγει.

ΟΙ. καὶ τίς χρόνος τοῖσδ' ἐστὶν οὕξελληλυθώς; 735

ΙΟ. σχεδόν τι πρόσθεν ἢ σὺ τῇσδ' ἔχων χθονὸς
ἀρχὴν ἐφαίνου τοῦτ' ἐκηρύχθη πόλει.

ΟΙ. ὦ Ζεῦ, τί μου δρᾶσαι βεβούλευσαι πέρι;

ΙΟ. τί δ' ἐστὶ σοι τοῦτ', Οἰδίπους, ἐνθύμιον;

ΟΙ. μήπω μ' ἐρώτα· τὸν δὲ Λαΐου φύσιν 740
τὶν' εἶχε φράζε, τίνος ἀκμὴν ἥβης ἔχων.

ΙΟ. μέγας, χνοάζων ἄρτι λευκανθὲς κάρα,
μορφῆς δὲ τῆς σῆς οὐκ ἀπεστάτει πολὺ.

ΟΙ. οἴμοι τάλας· ἔοικ' ἐμαυτὸν εἰς ἀρὰς

monument which appeals with scarcely less force to the imagination of a visitor,—the tomb of a redoubtable brigand who was killed in the neighbourhood many years ago.

735 τοῖσδ'. For the dat., cp. Her. 2. 145 Διονύσῳ μὲν νυν... κατὰ ἐξακόσια ἔτεα καὶ χίλια μάλιστά ἐστι ἐς ἐμέ. Then from persons the idiom is transferred to things: Thuc. 3. 29 ἡμέραι μάλιστα ἦσαν τῇ Μυτιλήνῃ ἐαλωκυία ἐπτά. *just before LRS.*

736 σχεδόν τι πρόσθεν. The interval supposed between the death of Laius and the accession of Oedipus must be long enough to contain the process by which the Sphinx had gradually brought Thebes to despair: but Soph. probably had no very definite conception of it: see on 758.

738 ὦ Ζεῦ. A slow, halting verse, expressing the weight on his soul: the neglect of caesura has this purpose.

739 ἐνθύμιον, 'weighing on the soul': Thuc. 7. 50 ἡ σελήνη ἐκλείπει... καὶ οἱ Ἀθηναῖοι... ἐπισχεῖν ἐκέλευον τοὺς στρατηγούς, ἐνθύμιον ποιοῦμενοι.

740 I do not believe that Soph., or any Greek, could have written φύσιν | τὶν' εἶχε, φράζε, τίνα δ'

ἀκμὴν ἥβης ἔχων (MSS.), which Herm. was inclined to defend as if τίνα φύσιν εἶχε = τίς ἦν φύσιν. Now τίνος would easily pass into τίνα δ' with a scribe who did not follow the construction; and to restore τίνος seems by far the most probable as well as the simplest remedy. No exception can be taken to the phrase τίνος ἀκμὴν ἥβης as = 'the ripeness of what period of vigorous life' ('how ripe his manhood').

742 χνοάζων λευκανθὲς κάρα = ἔχων χνοάζον λευκαῖς κάρα, 'the silver just lightly strewn among his hair': Ar. Nuβ. 978 χνοῦς ὥσπερ μήλοισιν ἐπὶ ἤθει (the down on his chin was as the bloom on apples): here the verb marks the light strewing of silver in dark hair. As Aesch. has μελανθὲς γένος, 'swarthy' (Suppl. 154), so in Anthol. 12. 165 λευκανθὲς = 'of fair complexion,' as opp. to μελίχρους, 'olive.'

744 τάλας, as being for τάλανς: Ar. Av. 1494 οἴμοι τάλας, ὁ Ζεὺς ὅπως μὴ μ' ὀψεται. In Anthol. 9. 378 καὶ κοιμῶ μεταβάς, ὦ τάλας, ἀλλαχόθι, τάλαν is an easy remedy: but not so in Theocr. 2. 4 ἀφ' ὧ τάλας οὐδέποθ' ἦκει, where πέλας has been conjectured. ἔοικα... οἷκ εἰδέναι = ἔοικεν ὅτι οὐκ ᾔδην.

just sprinkling his hair with white L.
—2

- δεινὰς προβάλλων ἀρτίως οὐκ εἰδέναι. 745
- ΙΟ. πῶς φῆς; ὁκνῶ τοι πρὸς σ' ἀποσκοποῦς', ἀναξ.
- ΟΙ. δεινῶς ἀθυμῶ μὴ βλέπων ὃ μάντις ἦ.
δείξεις δὲ μᾶλλον, ἣν ἐν ἐξείπῃς ἔτι.
- ΙΟ. καὶ μὴν ὁκνῶ μέν, ἂν δ' ἔρῃ μαθοῦς' ἐρῶ.
- ΟΙ. πότερον ἐχώρει βαιός, ἢ πολλοὺς ἔχων 750
ἄνδρας λοχίτας, οἳ ἀνὴρ ἀρχηγέτης;
- ΙΟ. πέντ' ἦσαν οἱ ξύμπαντες, ἐν δ' αὐτοῖσιν ἦν
κῆρυξ· ἀπήνη δ' ἦγε Λαῖον μία.
- ΟΙ. αἰαί, τάδ' ἤδη διαφανῇ. τίς ἦν ποτὲ
ὁ τοῦσδε λέξας τοὺς λόγους ὑμῖν, γύναι; 755
- ΙΟ. οἰκεύς τις, ὅσπερ ἔκετ' ἐκσωθεὶς μόνος.
- ΟΙ. ἦ καὶν δόμοισι τυγχάνει τανῦν παρών;

749 καὶ μὴν: see detached note A: *Ant.* 221, *El* 556. ἂν δ' is certainly preferable to ἂ δ' ἂν in a poet whose versification is not characterised by any love of unnecessary διάλυσις. Cp. Eur. *Bacch.* 843 ἐλθὼν γ' ἐς οἴκους ἂν δοκῇ βουλευέσσομαι. Even in prose we find *ὅς ἂν* δέ instead of *ὅς δέ* ἂν, Her. 7. 8.

750 βαιός, 'in small force,' identifies the chief with his retinue, the adjective, when so used, suggesting a collective force like that of a stream, full or thin: so πολλὸς ρεῖ, πολλὸς πνεῖ of vehement speech, etc.; Eur. *Or.* 1200 ἦν πολλὸς παρῇ, if he come in his might: συχ-νὸν πολίχμιον, a populous town (*Plat. Rep.* 370 D).

751 λοχίτας: cp. Aesch. *Cho.* 766 XO. πῶς οὖν κελεύει νιν μολεῖν ἐσταλμένον; | ...ἣ ἔξιν λοχίταις εἶτε καὶ μονοστιβῇ; TP. ἄγειν κελεύει δορυφόρους ὁπάοντας (said of Aegisthus).

753 κῆρυξ, as the meet attendant of a king on the peaceful and sacred mission of a θεωρός (114). The herald's presence would add solemnity to the sacrifice and liba-

tion at Delphi: Athen. 660 A ἔδρων (=ἔθρον) δὲ οἱ κήρυκες ἄχρι πολλοῦ, βουθυτοῦντες...καὶ σκενάζοντες καὶ μιστύλλοντες, ἔτι δὲ οἰνοχοοῦντες. ἀπήνη ἦγε μία=μία ἦν ἀπήνη, ἣ ἦγε: Pind. *Nem.* 9. 41 ἐνθ' Ἀρέας πόρον ἀνθρωποὶ καλέοισι=ἐνθα πόρος ἐστὶν ὃν Ἀ. καλοῦσιν. The ἀπήνη, properly a mule-car (Pind. *Pyth.* 4. 94), but here drawn by colts (802), and in the *Odyssey* synonymous with ἄμαξα (6. 37, 57), was a four-wheeled carriage used for travelling, as dist. from the two-wheeled war-chariot (ἄρμα); its Homeric epithet ὑψηλή indicates that it stood higher on its wheels than the ἄρμα: it could be fitted with a frame or basket for luggage (ὑπερτερὴ *Od.* 6. 70, πείρις *Il.* 24. 190).

756: cp. 118. οἰκεύς=οἰκέτης, as in the *Odyssey* and in a νόμος Σόλωνος in Lysias or. 10 § 19, who explains it by θεράπων. The *Iliad* has the word only twice, both times in plur., of 'inmates' (slave or free: §. 413: 6. 366).

757 ἦ καὶν marks keen interest: *El.* 314 ἦ καὶν ἐγὼ θαρσοῦσα μᾶλλον ἐς λόγους | τοὺς σοὺς ἰκοίμην;

ΙΟ. οὐ δῆτ'· ἀφ' οὗ γὰρ κείθεν ἦλθε καὶ κράτη
 σέ τ' εἶδ' ἔχοντα Λαϊόν τ' ὀλωλότα,
 ἐξικέτευσε τῆς ἐμῆς χειρὸς θιγῶν
 ἀγρούς σφεπέμψαι κἀπὶ ποιμνίων νομάς,
 ὡς πλείστον εἴη τοῦδ' ἀποπτος ἄστεως.
 κᾶπεμψ' ἐγὼ νιν· ἄξιός γὰρ οἶ' ἀνὴρ
 δοῦλος φέρειν ἦν τῇσδε καὶ μείζω χάριν.

760

758 The poet has neglected clearness on a minor point, which, so far as I know, has not been remarked. The *οἰκεύς*—sole survivor of the four attendants—had fled back to Thebes with the news that Laius had been slain by robbers (118—123). This news came before the trouble with the Sphinx began: 126—131. And the play supposes an interval of at least several days between the death of Laius and the election of Oedipus: see on 736. Hence *κείθεν ἦλθε καὶ...εἶδε* cannot mean that the *οἰκεύς*, on reaching Thebes, found Oedipus already reigning. Nor can we suggest that he may have fled from the scene of the slaughter before he was *sure* that Laius had been killed: that is excluded by 123 and 737. Therefore we must understand:—‘when he had come thence, and [afterwards] found that *not only* was Laius dead, *but* you were his successor.’ (For the parataxis *σέ τε...Λαϊόν τε* see on 673.) I incline to suspect, however, that Sophocles was *here* thinking of the man as coming back to find Oedipus already on the throne, and had overlooked the inconsistency.

760 *χειρὸς θιγῶν*, marking that the *ικερέα* was formal; as when the suppliant clasped the knees (*ἄπτεσθαι γονάτων*).

761 *ἀγρούς* might be acc. of motion to (*O. C.* 1769 *Θήβας δ' ἡμᾶς* | ...πέμψον); but it is better

here governed by *ἐπὶ*: for the position of the prep. cp. 734, 1205. *νομάς*: on Cithaeron, or near it, 1127. The man had formerly served as a shepherd (1039), and had then been taken into personal attendance on Laius (*οἰκεύς*).

762 *τοῦδ' ἀποπτος ἄστεως*, ‘far from the sight of this town’: that is, far from the power of seeing it; whereas in *El.* 1487 *κτανῶν πρόθεσ* | ...*ἀποπτον ἡμῶν* = ‘far from our eyes’: the gen. as after words of ‘distance from.’ *ἀποπτος* is used (1) as a verbal adj. of passive sense: *seen, though at a distance*: *Arist. Pol.* 2. 12 *ὅπως ἀποπτος ἔσται ἡ Κορινθία ἐκ τοῦ χώματος*: (2) in poetry and later prose, as an adjunct, meaning ‘away from the sight of’: implying either (a) ‘seen *only* afar,’ ‘dimly seen,’ as *Ai.* 15: or (b) ‘out of sight of,’ as here: *i.e.* not seen, or not seeing, according as the *ὅψις* is that of object or subject.

763 *οἶ'*, *Herm.*’s correction: the *ὁ γ'* of L (clumsily amended to *ὁ δέ γ'* in other mss.) prob. came from *οἶ'*, rather than from *ὡς* or *ὥς γ'*. *Phil.* 583 *οἶ' ἀνὴρ πέννης*, ‘for a poor man.’ *ὡς*, however, is commoner in this limiting sense (1118); *οἶα* more often = ‘like’ (751). Here *οἶα* qualifies *ἄξιός*, implying that in strictness the faithful service of a *slave* could not be said to create *merit*.

764 *φέρειν*: cp. 590.

- ΟΙ. πῶς ἂν μόλοι δῆθ' ἡμῖν ἐν τάχει πάλιν; 765
 ΙΟ. πάρεστιν· ἀλλὰ πρὸς τί τοῦτ' ἐφίεσαι;
 ΟΙ. δέδοικ' ἐμαντόν, ὦ γύναι, μὴ πόλλ' ἄγαν
 εἰρημέν' ἦ μοι, δι' ἃ νιν εἰσιδεῖν θέλω.
 ΙΟ. ἀλλ' ἴξεται μέν· ἀξία δέ που μαθεῖν
 κἀγὼ τὰ γ' ἐν σοὶ δυσφόρως ἔχοντ', ἄναξ. 770
 ΟΙ. κοῦ μὴ στερηθῆς γ' ἐς τοσοῦτον ἐλπίδων
 ἐμοῦ βεβῶτος. τῷ γὰρ ἂν καὶ μείζονι
 λέξαιμ' ἂν ἢ σοὶ διὰ τύχης τοιαῶδ' ἰών;
 ἐμοὶ πατὴρ μὲν Πόλυβος ἦν Κορίνθιος,
 μήτηρ δὲ Μερόπη Δωρίς. ἡγόμην δ' ἀνὴρ 775
 ἀστῶν μέγιστος τῶν ἐκεῖ, πρὶν μοι τύχῃ

766 *πάρεστιν*, 'it is easily done.' Eur. *Bacch.* 843 ΠΕ. ἐλθὼν γ' ἐς οἶκους ἂν δοκῇ βουλευέσθαι. | ΔΙ. ἔξεστι· πάντῃ τό γ' ἐμὸν εὐτρεπὲς πάρα. Not, 'he is here' (nor, 'he is as good as here,' as the schol. explains): in 769 ἴξεται = 'he will come from the pastures.'

768 δι' ἃ. The sense is: 'I fear that I have spoken too many words; and on account of those words I wish to see him': cp. 744, 324. Not: 'I fear that my words have given me only too much cause to desire his presence.' A comma after *μοι* is here conducive to clearness.

770 *κἀγὼ* and *που* express the wife's sense that he should speak to her as to a second self. *ἐν σοὶ* = within thee, in thy mind (not 'in thy case').

771 *ἐς τοσοῦτον ἐλπίδων*: Isocr. or. 8 § 31 *εἰς τοῦτο γὰρ τινες ἀνοίας ἐληλύθασι*: Ar. *Nub.* 832 σὺ δ' ἐς τοσοῦτον τῶν *μανιῶν* ἐλήλυθας. The *plural* of *ἐλπίς* is rare as = anxious forebodings: but cp. 487.

772 *μείζονι*, 'more to me': strictly, 'more important': cp. Dem. or. 19 § 248 ἀντὶ...τῆς πόλεως τὴν Φιλίππου ξείναν καὶ φιλίαν πολλῶ *μείζονα* ἡγήσατο αὐτῷ καὶ

λυσιτελεστέραν: as *Ant.* 637 οὐδεὶς...γάμος | *μείζων* φέρεσθαι σοῦ καλῶς ἡγουμένου, 'no marriage can be a greater prize than thy good guidance.' The *καὶ* with *λέξαιμ'* ἂν: *could* I speak? Lysias or. 12 § 29 *παρὰ τοῦ ποτε καὶ λήψεσθε δίκην*; 'from whom *will* you ever exact satisfaction?' cp. 148.

773 *ἰών*, present, not future, part.: *Ant.* 742 *διὰ δίκης ἰών πατρί*. Xen. *An.* 3. 2. 8 *διὰ φιλίας ἰέναι*.

775 The epithet 'Dorian' carries honour: Meropè was of the ancient stock, claiming descent from Dorus son of Hellen, who settled in the region between Oeta and Parnassus. The scholiast's comment, *Πελοποννησιακή*, forgets that the Theban story is laid in times before the Dorian conquest.

776 *πρὶν μοι...ἐπέστη*. The use of *πρὶν* with the aorist or imperative indic. is limited to those cases in which *πρὶν* is equivalent to *ἕως*, 'until': though, where the sentence is negative, *πρὶν* may be otherwise rendered in English: e.g. οὐκ ἔγνων *πρὶν* ἤκουσα, 'I did not become aware *until* I heard'; which we could also render, 'before I heard,' But 'I became

τοιιάδ' ἐπέστη, θαυμάσαι μὲν ἀξία,
 σπουδῆς γε μέντοι τῆς ἐμῆς οὐκ ἀξία.
 ἀνὴρ γὰρ ἐν δείπνοις μ' ὑπερπλησθεὶς μέθη
 780 καλεῖ παρ' οἴνῳ πλαστός ὡς εἶην πατρί.
 καὶ γὰρ βαρυνθεὶς τὴν μὲν οὔσαν ἡμέραν
 μόλις κατέσχον, θάτερα δ' ἰὼν πέλας
 μητρὸς πατρὸς τ' ἤλεγχον· οἱ δὲ δυσφόρως
 τοῦνειδος ἦγον τῷ μεθέντι τὸν λόγον.
 καὶ γὰρ τὰ μὲν κείνοιον ἐτερπόμην, ὅμως δ'
 785 ἔκνιζέ μ' αἰεὶ τοῦθ'· ὑφείρπε γὰρ πολὺ.
 λάθρα δὲ μητρὸς καὶ πατρὸς πορεύομαι
 Πυθῳδε, καὶ μ' ὁ Φοῖβος ὦν μὲν ἰκόμην
 ἄτιμον ἐξέπεμψεν, ἄλλα δ' ἄθλια

aware before I heard' would be
 ἔγνω πρὶν ἀκοῦσαι (not ἤκουσα).
 Thomps. *Synt.* § 218. ἐπέστη: a
 verb often used of enemies sud-
 denly coming upon one: Isocr. or.
 9 § 58 μικροῦ δεῖν ἔλαθεν αὐτὸν ἐπὶ
 τὸ βασιλείον ἐπιστάς: Her. 4. 203
 ἐπὶ τῇ Κυρηναίων πόλει ἐπέστησαν.

778 σπουδῆς τ. ἐμῆς, 'my own
 heat concerning it.

780 παρ' οἴνῳ: Plut. *Mor.*
 143 C τοὺς τῇ λύρᾳ χρωμένους παρ'
 οἴνου. Thuc. 6. 28 μετὰ παιδιᾶς
 καὶ οἴνου. πλαστός ὡς εἶην instead
 of πλαστόν, as if preceded by δνει-
 δίξει μοι instead of καλεῖ με. Some-
 what similarly δνομάζω=λέγω, as
 Plat. *Prot.* 311 E σοφιστὴν...δνο-
 μάξουσι...τὸν ἄνδρα εἶναι. πλασ-
 τός, 'feigned (in speech),' 'falsely
 called a son,' πατρί, 'for my
 father,' i.e. to deceive him. Eur.
Alc. 639 μαστῷ γυναικὸς σῆς
 ὑπεβλήθη λάθρα, whence ὑποβο-
 λιμαῖος=νόθος.

782 κατέσχον sc. ἐμαυτὸν. In
 classical Attic this use occurs only
 here: in later Greek it recurs, as
 Plut. *Artaxerxes* § 15 εἶπεν οὖν μὴ
 κατασχών. ὑμεῖς μὲν κ.τ.λ. Cp.
 ἔχε, σχές, ἐπίσχε ('stop'), in Plat.,
 Dem., etc.

784 τῷ μεθέντι, 'him who had
 let that word fly': the reproach was
 like a random missile. The dat.,
 because δυσφόρως τοῦνειδος ἦγον
 = ὠργίζοντο ἕνεκα τοῦ δνειδούς.

785 ὅμως δ': cp. 791, and n.
 on 29.

786 ὑφείρπε γὰρ πολὺ, 'crept
 abroad with strong rumour': so
 ὑφέρπειν of malicious rumour,
 Aesch. *Ag.* 450 φθονερὸν δ' ὑπ'
 ἄλγος ἔρπει | προδίκους Ἀτρεΐδαις.
 Pind. *Islm.* 3. 58 τοῦτο γὰρ ἀθά-
 νατον φωνᾶεν ἔρπει, | εἴ τις εὖ εἶπη
 τι. For πολὺ cp. O. C. 517 τὸ
 πολὺ τοι καὶ μηδαμὰ λῆγον, that
 strong rumour which is in no wise
 failing: *ib.* 305 πολὺ...τὸ σὸν
 ὄνομα | διῆκει πάντας.

788 ὦν ἰκόμην ἄτιμον=ἄτιμον
 τούτων ἃ ἰκόμην, 'disappointed of
 that knowledge for which I had
 come': lit., not graced in respect
 of those things (responses) for
 which etc.: Eur. *Andr.* 1014 ἄτι-
 μον ὄργαναν χέρα τεκτοσύνας, not
 rewarded for its skill. For ἃ ἰκό-
 μην (cogn. accus. denoting the
 errand, like ἔρχομαι ἀγγελίαν) cp.
 1005 τοῦτ' ἀφικόμην: O. C. 1291
 ἃ δ' ἦλθον...θέλω λέξαι: Ar. *Pl.*
 966 ὅ τι μάλιστ' ἐλήλυθας.

καὶ δεινὰ καὶ δύσθηνα προὔφηνεν λέγων 790
 ὥς μητρὶ μὲν χρεῖη με μιχθῆναι, γένος δ'
 ἄτλητον ἀνθρώποισι δηλώσοιμ' ὁρᾶν,
 φονεὺς δ' ἐσοίμην τοῦ φυτεύσαντος πατρός.
 καὶ γὰρ ἑπακούσας ταῦτα, τὴν Κορινθίαν 795
 ἄστροις τὸ λοιπὸν ἐκμετρούμενος χθόνα
 ἔφευγον, ἔνθα μήποτ' ὀψοίμην κακῶν
 χρησμῶν ὀνείδη τῶν ἐμῶν τελούμενα.
 στείχων δ' ἰκνούμαι τοῦσδε τοὺς χώρους ἐν οἷς
 σὺ τὸν τύραννον τοῦτον ὄλλυσθαι λέγεις.
 καὶ σοι, γύναι, τάληθές ἐξερῶ. τριπλῆς 800

790 προὔφηνεν, suggested by Herm., has been adopted by several recent editors. προφαίνειν was a *vox sollemnis* for oracular utterance; cp. Herod. i. 210 τῷ δὲ ὁ δαίμων προέφαινε: Plut. Dem. § 19 ἐν οἷς ἡ τε Πυθία δευὰ προὔφαινε μαντεύματα καὶ ὁ χρησμὸς ἦδετο: Dem. or. 21 § 54 τοῖς ἐφ' ἐκάστης μαντείας προφαινομένοις θεοῖς, the gods announced (as claiming sacrifice) on each reference to the oracle. προὔφάνη λέγων (mss.) would mean, 'came into view, telling,' and, in reference to the god speaking through the oracle, it could only mean, by a strained metaphor, ' flashed on me with the message,' i.e. announced it with startling suddenness and clearness. The difficulty of conceiving Sophocles to have written thus is to me so great that the special appropriateness of προὔφηνεν turns the scale in its favour.

791 γένος δ': see on 29.

792 ὁρᾶν with ἄτλητον, which, thus defined, is in contrast with δηλώσοιμ': he was to show men what they could not bear to look upon.

794 ἑπακούσας (708), 'having given ear,'—with the attention of silent horror.

794—797 τὴν Κορινθίαν κ.τ.λ. :

'Henceforth measuring from afar (ἐκμετρούμενος) by the stars the region of Corinth, I went my way into exile to some place where I should not see fulfilled the dishonours of [= foretold by] my evil oracles.' ἄστροις ἐκμετρούμενος: i.e. visiting it no more, but only thinking of it as a distant land that lies beneath the stars in this or that quarter of the heavens. Schneidewin cp. Aelian Hist. Anim. (περὶ ζῴων ιδιότητος) 7. 48 ἦκε δ' οὖν (Ἀνδροκλῆς) ἐς τὴν Λιβύην καὶ τὰς μὲν πόλεις ἀπελίμπανε καὶ τοῦτο δὴ τὸ λεγόμενον ἄστροις αὐτὰς ἐσημαίνετο, προῆει δὲ ἐς τὴν ἐρήμην: 'proceeded to leave the cities, and, as the saying is, knew their places only by the stars, and went on into the desert.' ἔφευγον might share with ἐκμετρ. the government of τὴν Κορ. χθόνα, but is best taken absolutely.

796 ἔνθα = ἐκεῖσε ἐνθα. ὀψοίμην after the secondary tense (ἔφευγον) for ὄψομαι: μὴ with the fut. as 1412: Ai. 659: El. 380, 436: Trach. 800.

800 καὶ σοι κ.τ.λ. Oedipus is now at the critical point: he will hide nothing of the truth from her who is nearest to him. It is part of his character that his earnest

ὅτ' ἢ κελεύθου τῆσδ' ὁδοιπορῶν πέλας,
 ἐνταῦθά μοι κῆρυξ τε καὶ πῖ πωλικῆς
 ἀνὴρ ἀπήνης ἐμβεβώς, οἶον σὺ φῆς,
 ξυνηντίαζον· καὶ ὁδοῦ μ' ὅ θ' ἡγέμων
 αὐτός θ' ὁ πρέσβυς πρὸς βίαν ἤλαυνέτην. 805
 καὶ γὰρ τὸν ἐκτρέποντα, τὸν τροχηλάτην,
 παίω δι' ὀργῆς· καί μ' ὁ πρέσβυς ὡς ὀρᾶ,
 ὄχου παραστείχοντα τηρήσας μέσον
 κἀρα διπλοῖς κέντροισί μου καθίκετο.
 οὐ μὲν ἴσην γ' ἔτισεν, ἀλλὰ συντόμως 810

desire to know the *truth* never flinches: cp. 1170.

803 ἀπήνης: see on 753. οἶον adverbial neut.=ὡς, referring to Iocasta's whole description; not acc. masc., referring to the person of Laïus as described by her.

804—812 The κῆρυξ is, I think, identical with the ἡγεμών, and distinct from the τροχηλάτης. I understand the scene thus. Oedipus was coming down the steep narrow road when he met the *herald* (to be known for such by his stave, κηρύκειον) walking in front of the carriage (ἡγεμών). The herald rudely bade him stand aside; and Laïus, from the carriage, gave a like command. (With the imperfect ἤλαυνέτην, 'were for driving,' πρὸς βίαν need not mean more than a threat or gesture.) The driver (τροχηλάτης), who was walking at his horses' heads up the hill, then did his lord's bidding by actually jostling the wayfarer (ἐκτρέποντα). Oedipus, who had forborne to strike the sacred herald, now struck the *driver*: in another moment, while passing the carriage, he was himself struck on the head by Laïus. He dashed Laïus from the carriage; the herald, turning back, came to the rescue; and Oedipus slew Laïus, herald, driver, and one of two servants who had been

walking by or behind the carriage; the other servant (unperceived by Oedipus) escaped to Thebes with the news.

808 ὄχου: 'from the chariot—having watched for the moment when I was passing—he came down on me, full on my head (μέσον κἀρα acc. of part affected), with the double goad.' The gen. ὄχου marks the point from which the action sets out, and is essentially like τὰς πολυχρύσους | Πυθῶνος...έβας v. 151. In prose we should have had ἀπ' ὄχου. Several edd. prefer the conjecture ὄχους, but no correction is needed. τηρήσας: [Dem.] or. 53 § 17 τηρήσας με ἀνιόντα ἐκ Πειραιῶς ὁψέ...ἀρπάξει.

809 καθίκετο governs μου, which μέσον κἀρα defines: Plut. *Anton.* § 12 σκύτεσι λαίοις...καθικνούμενοι τῶν ἐντυγχανόντων. Lucian *Symp.* § 16 τάχα δ' ἂν τινος καθίκετο τῇ βακτηρίᾳ. This verb takes accus. only as=to reach, lit. or fig. (as *Il.* 14. 104 μάλα πῶς με καθίκεο θυμόν). διπλοῖς κέντροισι: a stick armed at the end with two points, used in driving. The τροχηλάτης had left it in the carriage when he got out to walk up the hill.

810 οὐ μὲν ἴσην γ': not merely an even penalty (cp. τὴν ὁμοίαν ἀποδιδόναι, *par pari referre*): Thuc. 1. 35 οὐχ ὁμοία ἢ ἀλλοτρίωσις, the

σκήπτρῳ τυπεῖς ἐκ τῆσδε χειρὸς ὕπτιος
 μέσης ἀπήνης εὐθὺς ἐκκυλινδεται.
 κτείνω δὲ τοὺς ξύμπαντας. εἰ δὲ τῷ ξένῳ
 τούτῳ προσήκει Λαῖῳ τι συγγενές,
 τίς τοῦδε νῦν ἔστ' ἀνδρὸς ἀθλιώτερος;
 τίς ἐχθροδαίμων μᾶλλον ἂν γένοιτ' ἀνὴρ;
 ὃν μὴ ξένων ἔξεστι μὴδ' ἀστῶν τινα
 δόμοις δέχεσθαι, μὴδὲ προσφωνεῖν τινα,

815

renunciation of such an alliance is *more serious*. Cp. Lys. *contra Eratosth.* § 11 ἐπεὶ δὲ οὐχ ὅσον ὡμολόγησα [one talent] εἶχεν ἀλλὰ τρία τάλαντα ἀργυρίου.... συντόμως, in a way which made short work: cp. Thuc. 7. 42 ἡπείγετο ἐπιθέσθαι τῇ πείρᾳ καὶ οἱ ξυντομωτάτην ἡγείτο διαπολέμειν, the quickest way of deciding the war: Her. 5. 17 ἔστι δὲ σύντομος κάρτα (*sc.* ὁδός), there is a short cut.

812 μέσης implies that a moment before he had seemed firmly seated: 'right out of the carriage.' Eur. *Cycl.* 7 ἰτέαν μέσῃν θενῶν, striking full on the shield: *I. T.* 1385 νηὸς δ' ἐκ μέσης ἐφθέγγετο | βοή τις, from within the ship itself: *El.* 965 ἄρκυν εἰς μέσῃν, right into the net.

814 εἰ συγγενές τι τῷ Λαῖῳ, *if any tie with Laius* προσήκει τούτῳ τῷ ξένῳ *belongs to this stranger*. συγγενής can take either dat. (akin to) or gen. (kin of): and here several editors give Λαῖου. But the dat. Λαῖῳ, making it verbally possible to identify the ξένος with Laius, suits the complex suggestiveness with which the language of this drama is often contrived: cp. τῶν in 1167. Again, τῷ ξένῳ τούτῳ might apply to Oedipus himself (452). Had we τι *without συγγενές*, Λαῖου (part. gen.) would then be *necessary*. The constructions of προσήκειν are (1) προσήκει

τινί, I am related to: (2) προσήκει μοί τινος, I have a right in, or tie with: (3) προσήκει μοί τι, it belongs to me. Here it is (3).

815 The reading of L is τίς τοῦδε γ' ἀνδρὸς νῦν ἔστ' ἀθλιώτερος; which Dindorf corrects into νῦν ἔτ'. But this miserably enfeebles the force of the comparative. A reads τοῦδε γ' ἀνδρὸς ἐστίν (*sic*); and the other mss. reproduce one or other of these two readings. Believing νῦν to be genuine (it sharpens the contrast between Oed.'s sudden fall and his former happiness), I am inclined to think the true reading to be that given above. I imagine ἀνδρὸς to have become misplaced, and γε to have been inserted to save the metre.

817 δν...τινι. The mss. φ...τινα must be rendered: 'to whom it is not allowed that any one should receive (him)': but the words would naturally mean: 'to whom it is not allowed to receive any one.' In 376, where σε...γ' ἐμοῦ is certain, all our mss. have με...γε σοῦ: much more might the cases have been shifted here. Some edd. keep τινα, merely correcting φ into δν or οὔ (Elmsley); but such a repetition of τινα at the end of two consecutive lines would be intolerable.

818 μὴδὲ...τινα *sc.* ἔξεστι, absolutely: nor is it lawful that any one should speak to him.

ὠθεῖν δ' ἀπ' οἴκων. καὶ τὰδ' οὔτις ἄλλος ἦν
 ἢ 'γὼ 'π' ἐμαυτῷ τάσδ' ἀρὰς ὁ προστιθείς. 820
 λέχῃ δὲ τοῦ θανόντος ἐν χεροῖν ἐμαῖν
 χραίνω, δι' ὧν περ ὦλετ'. ἄρ' ἔφυν κακός;
 ἄρ' οὐχὶ πᾶς ἀναγνος; εἴ με χρή φυγεῖν,
 καὶ μοι φυγόντι μῆστι τοὺς ἐμοὺς ἰδεῖν 825
 μηδ' ἐμβατεύειν πατρίδος, ἢ γάμοις με δεῖ
 μητρὸς ζυγῆναι καὶ πατέρα κατακτανεῖν
 Πόλυβον, ὃς ἐξέφυσε καξέθρεψέ με.
 ἄρ' οὐκ ἀπ' ὧμοῦ ταῦτα δαίμονός τις ἂν
 κρίνων ἐπ' ἀνδρὶ τῷδ' ἂν ὀρθοίῃ λόγον;
 μὴ δῆτα μὴ δῆτ', ὧ θεῶν ἄγνὸν σέβας, 830
 ἴδοιμι ταύτην ἡμέραν, ἀλλ' ἐκ βροτῶν
 βαίην ἀφαντος πρόσθεν ἢ τοιάνδ' ἰδεῖν
 κηλιδ' ἐμαυτῷ συμφορᾶς ἀφιγμένην.

ΧΟ. ἡμῖν μέν, ὦναξ, ταύτ' ὀκνήρ'. ἕως δ' ἂν οὖν

819 ὠθεῖν δ': the positive δεῖ must be evolved from the negative οὐκ ἔξεστι: cp. *El.* 71 καὶ μὴ μ' ἄτιμον τῇσδ' ἀποστείλῃτε γῆς | ἀλλ' ἀρχέπλουτον (*sc.* καταστήσατε). See above, 241. καὶ τὰδ' κ.τ.λ. 'And this--this curse--was laid on me by no mouth but mine own.' As the thought proceeds, the speaker repeats τὰδε in a more precise and emphatic form: cp. *Plat. Rep.* 606 b ἐκεῖνο κερδαίνειν ἡγείται, τὴν ἡδονήν.

821 ἐν χεροῖν, not, 'in their embrace,' but, 'by their agency': *Pl.* 22. 426 ὡς ὄφελεν θανέειν ἐν χερσὶν ἐμῇσιν.

822 f. ἄρ'—ἄρ' οὐχί. Where ἀρα is equivalent in *sense* to ἀρ' οὐ, this is because it means, 'are you satisfied that it is so?' *i.e.* 'is it not abundantly clear?' (*El.* 614). Here, the transition from ἀρα to ἀρ' οὐχί is one from bitter irony to despairing earnest:—'Say, am I vile? Oh, am I not utterly unclean?'

827 Πόλυβον. Wunder and Dindorf think this verse spurious.

But it is, in fact, of essential moment to the development of the plot. Oedipus fears that he has slain Laius, but does not yet dream that Laius was his father. This verse accentuates the point at which his belief now stands, and so prepares us for the next stage of discovery.

829 ἐπ' ἀνδρὶ τῷδε with ὀρθοίῃ λόγον, speak truly in my case. Isaeus or. 8 § 1 ἐπὶ τοῖς τοιούτοις, ὧ ἄνδρες, ἀνάγκη ἐστὶ χαλεπῶς φέρειν, in such cases. *Pl.* 19. 181 σὺ δ' ἐπειτα δικαιότερος καὶ ἐπ' ἄλλῳ | ἔσσεαι, in another's case. The simple dat. appears to be used in the same sense, *O. C.* 966 οὐκ ἂν ἐξεύροις ἐμοὶ | ἀμαρτίας ὄνειδος: *Ai.* 1144 ᾧ φθέγμ' ἂν οὐκ ἂν ἡῦρες.

830 μὴ δῆτα κ.τ.λ.: 'Forbidden, forbid, ye pure and awful gods...'

832 τοιάνδε, not τοιαῦδε: cp. 533.

833 κηλῖδα: cp. ἄγος 1426: *O. C.* 1133 κηλὶς κακῶν. For συμφορᾶς, see on 99.

834 ὀκνήρ': 'fraught with fear.'

- πρὸς τοῦ παρόντος ἐκμάθης, ἔχ' ἐλπίδα. 835
 ΟΙ. καὶ μὴν τοσοῦτόν γ' ἐστὶ μοι τῆς ἐλπίδος,
 τὸν ἄνδρα τὸν βοτῆρα προσμείναι μόνον.
 ΙΟ. πεφασμένου δὲ τίς ποθ' ἢ προθυμία;
 ΟΙ. ἐγὼ διδάξω σ'. ἦν γὰρ εὐρεθῇ λέγων
 σοὶ ταῦτ', ἔγωγ' ἂν ἐκπεφευγόην πάθος. 840
 ΙΟ. ποῖον δέ μου περισσὸν ἤκουσας λόγον;
 ΟΙ. ληστὰς ἔφασκες αὐτὸν ἄνδρας ἐννέπειν
 ὥς νιν κατακτείναιεν. εἰ μὲν οὖν ἔτι
 λέξει τὸν αὐτὸν ἀριθμόν, οὐκ ἐγὼ ἔκτανον.
 οὐ γὰρ γένοιτ' ἂν εἰς γε τοῖς πολλοῖς ἴσος. 845
 εἰ δ' ἄνδρ' ἓν' οἰόζωνον αὐδήσει, σαφῶς

δ' οὖν. So where the desponding φύλαξ hopes for the best, Aesch. *Ag.* 34 γένοιτο δ' οὖν κ.τ.λ.

835 τοῦ παρόντος, imperf. part., = ἐκείνου δς παρῆν: Dem. or. 19 § 129 οἱ συμπρεσβεύοντες καὶ παρόντες καταμαρτυρήσουσιν, i.e. οἱ συνεπρέσβευον καὶ παρῆσαν.

836 καὶ μὴν: see detached note A. τῆς ἐλπ. The art. is due to the mention of ἐλπίδα just before, but its force is not precisely, 'the hope of which you speak.' Rather ἐλπίδα is 'some hope,' τῆς ἐλπ. is 'hope' in the abstract.

838 πεφασμένου sc. αὐτοῦ: gen. absol. *EL.* 1344 τελουμένων εἴποιμ' ἄν, when (our plans) are being accomplished.

840 πάθος, a calamity,—viz. that of being proved blood-guilty. The conjecture ἄγος is specious. But πάθος shows a finer touch; it is the euphemism of a shrinking mind (like the phrase ἦν τι πάθω for θάνω). For perf. with ἄν cp. 963.

841 περισσόν, more than ordinary, worthy of special note: Her. 2. 32 τοὺς ἄλλα τε μηχανᾶσθαι... περισσά, i.e. among other remarkable enterprises. Iocasta is unconscious of any point, peculiar to her version, on which a hope

could depend: she had reported the story of the slaughter in the fewest words, 715—716.

844 τὸν αὐτὸν ἀριθμόν, i.e. πλείους and not ἓνα: or, in the phrase of grammarians, τὸν πληθυντικὸν and not τὸν ἐνικὸν ἀριθμόν.

845 ἴσος, 'one cannot be made to tally with (cannot be identified with) those many': τοῖς πολλοῖς, referring to the plur. ληστὰς (842).

846 οἰόζωνον, 'one lonely wayfarer.' The peculiarity of the idiom is that the second part of the compound is equivalent to a separate epithet for the noun: i.e. οἰόζωνος, 'with solitary girdle,' signifies, 'alone, and girt up.' *O. C.* 717 τῶν ἑκατομπόδων Νηρηῶν, not, 'with a hundred feet each,' but, countless, and dancing: *ib.* 17 πυκνόπτεροι ἀηδόνες, not, thickly-feathered, but, many and winged: *ib.* 1055 διστόλους ἀδελφάς, not, separately-journeying sisters, but, two sisters, journeying: *Ai.* 390 δισσάρχας βασιλῆς, not, diversely-reigning kings, but, two reigning kings: Eur. *Alc.* 905 κόρος μονόπαις, not, a youth with one child, but, a youth, his only child: *Phoen.* 683 διώνυμοι θεαί, not,

τοῦτ' ἐστὶν ἤδη τοῦργον εἰς ἐμὲ ῥέπον.

10. ἀλλ' ὥς φανέν γε τοῦπος ᾧδ' ἐπίστασο,
 κοῦκ ἔστιν αὐτῷ τοῦτό γ' ἐκβαλεῖν πάλιν.
 πόλις γὰρ ἤκουσ', οὐκ ἐγὼ μόνη, τάδε. 850
 εἰ δ' οὖν τι κάκτρέποιτο τοῦ πρόσθεν λόγου,
 οὔτοι ποτ', ὦναξ, τόν γε Λαῖου φόνον
 φανεῖ δικαίως ὀρθόν, ὅν γε Λοξίας
 διείπε χρῆναι παιδὸς ἐξ ἐμοῦ θανεῖν.

goddesses with contrasted names, but, several goddesses, each of whom is invoked. So I understand Eur. *Or.* 1004 *μονόπωλον* 'Ἄω, 'Eos who drives her steeds alone' (when moon and stars have disappeared from the sky).

847 *εἰς ἐμὲ ῥέπον*: as if he were standing beneath the scale in which the evidence against him lies; that scale proves the heavier of the two, and thus descends towards him.

848 *ἐπίστασο φανέν τοῦπος ᾧδε*, know that the tale was thus set forth: *ἐπίστασο ὥς φανέν τοῦπος ᾧδε*, know that *you may take* the story *to have been* thus set forth: where *ὥς* merely points to the mental attitude which the subject of *ἐπίστασο* is to assume. *Phil.* 567 *ὥς ταῦτ' ἐπίστω δρώμεν'*, οὐ μέλλοντ' ἔτι, know that you may assume these things to be *a-*doing, not delayed: and *ib.* 253, 415: below 956. So with the gen. abs.: *Αἰ.* 281 *ὥς ᾧδ' ἐχόντων τῶνδ' ἐπίστασθαί σε χρή*, these things being so, you must view them in that belief.

849 *ἐκβαλεῖν*, repudiate: Plat. *Crito* 46 B *τοὺς δὲ λόγους οὐς ἐν τῷ ἔμπροσθεν ἔλεγον οὐ δύναμαι νῦν ἐκβαλεῖν*.

851 *εἰ κάκτρέποιτο*, if he *should* turn aside: see on 772 *καὶ...λέξαιμ' ἄν*.

852 *τόν γε Λαῖου φόνον*. Iocasta argues: 'Even if he *should*

admit that the deed was done by *one* man (a circumstance which would confirm our fears that the deed was yours), at any rate the death of Laius cannot be shown to have happened as the oracle foretold; for Laius was to have been killed by my son, who died in infancy. The oracular art having failed in this instance, I refuse to heed Teiresias when he says that you will yet be found guilty of slaying your father Polybus.' Iocasta, bent on cheering Oedipus, merely *alludes* to the possibility of his being indeed the slayer of Laius (851), and turns to the comforting aspect of the case—viz., the undoubted failure of the oracle, *on any supposition*.

853 *δικαίως ὀρθόν*, in a just sense correct, *i.e.* properly fulfilled: for *ὀρθόν* see on 503.

854 *διείπε*: *expressly* said: cp. *διαδείκνυμι*, to show *clearly* (Her.), *διαδηλόω*, *διαρρήδην*, 'in express terms': so above, 394 *ἀνιγμα...* *διειπεῖν* = 'to declare (solve) a riddle.' *Λοξίας*: a surname of the oracular Apollo, popularly connected with *λοξός*, 'oblique' (akin to *λέχ-ριος*, *obliquus*, *luxus* 'sprained'), as = the giver of *indirect*, ambiguous responses (*λοξὰ καὶ ἐπαμφοτερίζοντα*, Lucian *Dial. Deor.* 16). It is not etymologically possible to refer *Λοξίας* to *λυκ*, *lux*. But phonetic correspondence would justify the connection, sug-

καίτοι νιν οὐ κείνός γ' ὁ δύστηνός ποτε
κατέκταν', ἀλλ' αὐτὸς πάροιθεν ὤλετο.
ὥστ' οὐχὶ μαντείας γ' ἂν οὔτε τῇδ' ἐγὼ
βλέψαιμ' ἂν οὔνεκ' οὔτε τῇδ' ἂν ὕστερον.

855

ΟΙ. καλῶς νομίζεις. ἀλλ' ὅμως τὸν ἐργάτην
πέμψον τινὰ στελοῦντα, μηδὲ τοῦτ' ἀφῆς.

860

ΙΟ. πέμψω ταχύνασ· ἀλλ' ἴωμεν ἐς δόμους.
οὐδὲν γὰρ ἂν πράξαιμ' ἂν ὦν οὐ σοὶ φίλον.

gested by Mr Fennell, with ἀ-λεξ (Skt. *raḥ-sh*). Λοξίας and his sister Λοξώ would then be other forms of Phoebus and Artemis ἀλεξητήριοι, ἀλεξιμοροι (above, 164), 'defenders.' Iocasta's utterance here is not really inconsistent with her reservation in 712: see note there.

857 οὔτε τῇδε—οὔτε τῇδε=οὐτ' ἐπὶ τάδε οὐτ' ἐπὶ θάτερα, neither to this side nor to that: *Phil.* 204 ἢ που τῇδ' ἢ τῇδε τόπων.

859 καλῶς νομίζεις: he assents, almost mechanically—but his thoughts are intent on sending for the herdsman.

860 στελοῦντα, 'to summon': στελλειν='to cause to set out' (by a mandate), hence 'to summon': *O. C.* 297 σκοπὸς δέ νιν | δς κάμει δεῦρ' ἐπεμπευ οἴχεται στελῶν. μηδὲ τοῦτ' ἀφῆς, 'and do not neglect this.' With a point after στελοῦντα we could render: 'neglect not even this': but Oed. does not feel, nor feign, indifference.

862 γάρ, since ἴωμεν κ.τ.λ. implies consultation. The doubled ἂν gives emphasis: cp. 139. ὦν οὐ σοὶ φίλον=τούτων ἂ πράξει οὐ σοὶ φίλον ἐστί. *Phil.* 1227 ἐπραξας ἔργον ποῖον ὦν οὐ σοὶ πρόπον;

863—910 Second στάσιμον. The second ἐπεισόδιον (513—862) has been marked by the overbearing harshness of Oedipus towards Creon; by the rise of a dreadful

suspicion that Oedipus is ἀναγνος—blood-guilty for Laius; and by the avowed contempt of Iocasta, not, indeed, for Apollo himself, but for the μαντική of his ministers. These traits furnish the two interwoven themes of the second stasimon: (1) the prayer for *purity* in word as in deed: (2) the deprecation of that *pride* which goes before a fall;—whether it be the insolence of the τύραννος, or such intellectual arrogance as Iocasta's speech bewrays (λόγῳ, v. 884). The tone of warning reproof towards Oedipus, while only allusive, is yet in contrast with the firm though anxious sympathy of the former ode, and serves to attune the feeling of the spectators for the approach of the catastrophe.

1st strophe (863—872). May I ever be pure in word and deed, loyal to the unwritten and eternal laws.

1st antistrophe (873—882). A tyrant's selfish insolence hurls him to ruin. But may the gods prosper all emulous effort for the good of the State.

2nd strophe (883—896). Irreverence in word or deed shall not escape: the wrath of the gods shall find it out.

2nd antistrophe (897—910). Surely the oracles concerning Laius will yet be justified: O

- ΧΟ. στρ. α'. εἴ μοι ξυνεῖη φέροντι
 μοῖρα τὰν εὖσεπτον ἀγνείαν λόγων
 ἔργων τε πάντων, ὧν νόμοι πρόκεινται 865
 ὑψίποδες, οὐρανίαν
 5 δι' αἰθέρα τεκνωθέντες ὧν Ὀλυμπος
 πατὴρ μόνος, οὐδέ νιν
 θνατὰ φύσις ἀνέρων
 ἔτικτεν, οὐδὲ μή ποτε λάθα κατακοιμάσῃ· 870
 μέγας ἐν τούτοις θεός, οὐδὲ γηράσκει.

Zeus, suffer not Apollo's worship to fail.

863 εἴ μοι ξυνεῖη μοῖρα φέροντι, 'may destiny still find me winning,' is equivalent to εἴθε διατελοῖμι φέρων, the part. implying that the speaker is *already* mindful of ἀγνεία, and prays that he may continue to be so: whereas εἴ μοι ξυνεῖη μοῖρα φέρειν would have been equivalent to εἴθε μοι γένοιτο φέρειν, an aspiration towards ἀγνεία as not yet attained. The use of the participle here is, in principle, identical with the use after such verbs as διατελῶ, τυγχάνω, λανθάνω. φέροντι (= φερομένῳ, see on 520)...ἀγνείαν, 'winning purity,' regarded as a precious κτήμα (*Ant.* 150): cp. 1190 πλέον τῆς εὐδαιμονίας φέρει: *El.* 968 εὐσέβειαν...οἴσει (will win the praise of piety): *Eur. Or.* 158 ὕπνου...φερομένῳ χαράν.

864 εὖσεπτον, active, 'reverent,' only here: so 890 τῶν ἀσέπτων, also act., 'irreverent deeds,' as in *Eur. Helen.* 542 Πρώτῳ ἀσέπτου παιδός, impious, unholy: see on 515.

865 ὧν νόμοι πρόκεινται ὑψίπ., 'for which (enjoining which) laws have been set forth, of range sublime,'—having their sphere in the world of eternal truths: ὑψίποδες being equiv. to ὑψηλοὶ καὶ ὑποῦ πατοῦντες: see on οἰόζωνον 846, and contrast χθονοστιβῆ 301. The

metaphor in νόμοι was less trite for a Greek of the age of Sophocles than for us: cp. *Plat. Legg.* 793 Α τὰ καλούμενα ὑπὸ τῶν πολλῶν ἄγραφα νόμιμα—οὔτε νόμους δεῖ προσαγορεύειν αὐτὰ οὔτε ἄρρητα εἶναι.

866 οὐρανίαν δι' αἰθέρα τεκνωθέντες, called into a life that permeates the heavenly ether (the highest heaven): the metaphor of τεκνωθέντες being qualified by its meaning in this particular application to νόμοι, viz. that they are *revealed as operative*; which allows the poet to indicate the sphere throughout which they operate by δι' αἰθέρα, instead of the verbally appropriate ἐν αἰθέρι: much as if he had said δι' αἰθέρα ἐνεργοὶ ἀναφανέντες.

867 Ὀλυμπος: not the mountain, as in the *Iliad*, but, as in the *Odyssey* (6. 42), the bright supernal abode of the gods: and so = the sky itself.

870 ἔτικτεν, 'was their parent,' sometimes used instead of ἔτεκε where the stress is not so much on the fact of the birth as on the parentage, 1099, *O. C.* 982, fr. 501: *Pind. P.* 9. 15 ὃν ποτε...Ναῖς...ἔτικτεν.

871 μέγας ἐν τούτοις θεός: 'mighty is the god (abstract) in them'; i.e. the divine virtue inherent in them is strong and unfailing. θεός without art., as in

ἀντ. α'. ὕβρις φυτεύει τύραννον·

873

ὕβρις, εἰ πολλῶν ὑπερπλησθῇ μάταν,

ἂ μὴ 'πίκαιρα μηδὲ συμφέροντα,

875

ἀκρότατον εἰσαναβᾶσ'

5 <ἄκρον> ἀπότομον ὥρουσεν εἰς ἀνάγκαν,

ἔνθ' οὐ ποδὶ χρησίμῳ

χρήται. τὸ καλῶς δ' ἔχον

πόλει πάλαισμα μήποτε λύσαι θεὸν αἰτοῦμαι. 880

θεὸν οὐ λήξω ποτὲ προστάταν ἴσχων.

880: O. C. 1694 τὸ φέρον ἐκ θεοῦ. Better thus than, 'there is a great god in these,'—which is weak after what has preceded.

873 ὕβρις. The tone of Oedipus towards Creon (esp. 618—672) suggests the strain of warning rebuke. τύραννον, here not 'a prince,'—nor even, in the normal Greek sense, an unconstitutionally absolute ruler (bad or good),—but, in our sense, 'a tyrant.' For εἰ with subj., see on 198.

876 ἀκρότατον is metrically required for correspondence with ὑψίποδες in 866. The mss. have ἀκροτάταν, possibly due to ἀνάγκαν. In 877, ἀπότομον ὥρουσεν εἰς ἀνάγκαν, there is a defect of one long syllable or two short ones (cp. 866 δι' αἰθέρα κ.τ.λ.). For the grounds on which ἄκρον, as given in the text, seems to me a probable conjecture, the reader is referred to the larger edition.

877 ἀπότομον...εἰς ἀνάγκαν, to sheer ruin: the epithet of the *precipice* being transferred to the *abyss* which receives him: Her. 1. 84 τὸ χωρίον τῆς ἀκροπόλεως...ἐδὸν ἀμαχὸν τε καὶ ἀπότομον. Cp. αἰπὺν ὄλεθρον (Il. 6. 57), θάνατον αἰπὺν (Pind. Ol. 11. 42). ἀνάγκαν, a constraining doom from the gods: Eur. Ph. 1000 εἰς ἀνάγκην δαιμόνων ἀφικόμενοι.

878 ἐνθ'.....χρησίμῳ χρήται, 'where no service of the foot can serve': where it does not use the foot to any purpose: i.e. the leap is to headlong destruction; it is not one in which the feet can anywhere find a safe landing-place. For the paronomasia cp. Pind. P. 2. 78 κερδοῖ δὲ τί μάλα τοῦτο κερδαλέον τελέθει; 'but for the creature named of gain (the fox) what so gainful is there here?'

879 τὸ καλῶς δ' ἔχον: but I ask that the god never do away with, abolish, that struggle which is advantageous for the city,—i.e. the contest in which citizen vies with citizen who shall most serve the State. The words imply a recognition of the *προθυμία* which Oed. had so long shown in the service of Thebes: cp. 48, 93, 247.

880 πάλαισμα: cp. Isocr. Ep. 7 § 7 τοῖς καλῶς τὰς πόλεις τὰς αὐτῶν διοικοῦσιν ἀμιλλητέον καὶ πειρατέον διενεγκεῖν αὐτῶν. Plut. Mor. 820 C ὥσπερ οὐκ ἀργυρίτην οὐδὲ δωρίτην ἀγῶνα πολιτείας ἀγωνιζόμενοις (the emulous service of the State), ἀλλὰ ἱερὸν ὡς ἀληθῶς καὶ στεφανίτην (like the contests in the great games).

882 προστάταν: defender, champion: not in the semi-technical sense of 'patron,' as in 411.

στρ. β'. εἰ δέ τις ὑπέροπτα χερσὶν ἢ λόγῳ πορεύεται, 883
 Δίκας ἀφόβητος, οὐδέ 885
 δαιμόνων ἔδη σέβων,
 κακά νιν ἔλοιτο μοῖρα,
 5 δυσπότημου χάριν χλιδᾶς,
 εἰ μὴ τὸ κέρδος κερδανεῖ δικαίως
 καὶ τῶν ἀσέπτων ἔρξεται, 890

883 ὑπέροπτα, adverbial neut. of ὑπερόπτος [not ὑπερόπτα, epic nom. for ὑπερόπτης (*Ant.* 130), like ἱππότα]: cp. *O. C.* 1695 οὐτοὶ κατὰ μεμπτ' ἔβητον, ye have fared not amiss. *Il.* 17. 75 ἀκίχῃτα διώκων | ἵππους: *Eur. Suppl.* 770 ἄκραντ' ὀδύρει: *Ph.* 1739 ἄπειμι... ἀπαρθένευστ' ἄλωμένα: *Ion* 255 ἀνερεύνητα δυσθυμῇ (hast griefs which I may not explore). χερσὶν, in contrast with λόγῳ, merely = ἔργοις, not 'deeds of violence': cp. *Eur. Ph.* 312 πῶς... | καὶ χερσὶ καὶ λόγοισι... | περιχορεύουσα τέρψιν... λάβω, find joy in deed and word of circling dance, i.e. in linking of the hands and in song. *Cp.* 864.

885 Δίκας ἀφόβητος, not fearing Justice: cp. 969 ἀφανστος ἔγχους, not touching a spear. The act. sense is preferable only because class. Greek says φοβηθεῖς τὴν δίκην, not φοβηθεῖς ὑπὸ τῆς δίκης: the form of the adj. would warrant a pass. sense: cp. *Tr.* 685 ἀκτῖνος... ἄθικτον. With ἀφοβος (*Ai.* 366) ἀφόβητος cp. ἀταρβής (*Tr.* 322) ἀτάρβητος (*Ai.* 197).

886 ἔδη, images of gods, whether sitting or standing: but always with the added notion that they are placed in a temple or holy place as objects of worship. Timaeus p. 93 ἔδος· τὸ ἀγαλμα καὶ ὁ τόπος ἐν ᾧ ἴδρυται: where τόπος prob. denotes the small shrine in which an image might stand. Dionys. Hal. i. 47 uses ἔδη to render *penates*. Liddell

and Scott s. v. cite several passages in which ἔδος 'may be a temple': but in all of them it must mean *image*. It must remain an open question whether the poet is here glancing at the mutilators of the Hermae in 415 B.C., and especially at Alcibiades. Certainly direct contemporary allusion is uncongenial to the dramatic art of Sophocles; but a light touch like this—especially in a choral ode—might fitly strike a chord of contemporary feeling in unison with the emotion stirred by the drama itself.

888 δυσπότημου, 'miserably per-verse': *Ant.* 1025 οὐκέτ' ἐστ'... | ἄβουλος οὐτ' ἄνολβος.

890 τῶν ἀσέπτων: see on 864. ἔρξεται, keep himself from: *O. C.* 836 εἵργου, 'stand back': *Her.* 7. 197 ὥς κατὰ τὸ ἄλσος ἐγένετο, αὐτὸς τε ἔργετο αὐτοῦ καὶ τῇ στρατιῇ πάσῃ παρήγγειλε. *Plat. Legg.* 838 A ὥς εὖ τε καὶ ἀκριβῶς εἵργονται τῆς τῶν καλῶν ξυνουσίας. As to the form, *Her.* has ἔργω or ἐέργω: in Attic the MSS. give Aesch. *Eum.* 566 κατεργαθοῦ: *Soph. Ai.* 593 ξυνέρξετε: *Thuc.* 5. 11 περιέρξαντες (so the best MSS., and Classen): *Plat. Gorg.* 461 D καθέρξης (so Stallb. and *Herm.*, with MSS.): *Rep.* 461 B ξυνέρξαντος: *Rep.* 285 B ἔρξας. So far as the MSS. warrant a conclusion, Attic seems to have admitted ἐρ- instead of εἰρ- in the forms with ξ. The smooth breathing is right here,

ἢ τῶν ἀθίκτων θίξεται ματάζων.
 τίς ἔτι ποτ' ἐν τοῖσδ' ἀνὴρ θεῶν βέλη
 10 εὐξεται ψυχᾶς ἀμύνειν;
 εἰ γὰρ αἱ τοιαῖδε πράξεις τίμιαί,
 τί δεῖ με χορεύειν;

895

ἀντ. β'. οὐκέτι τὸν ἄθικτον εἴμι γὰς ἐπ' ὀμφαλὸν σέβων,
 οὐδ' ἐς τὸν Ἀβαῖσι ναόν, 900

even if we admit a normal distinction between *ἐργῶ* 'to shut out' and *εἰργῶ* 'to shut in.'

891 τῶν ἀθίκτων κ.τ.λ.: 'shall lay profaning hands on sanctities.' Blaydes's conj. *θίξεται* seems to me certain. The form occurs Eur. *Hippol.* 1086 κλαίων τις αὐτῶν ἄρ' ἐμοῦ γε θίξεται: *Her.* 652 εἰ δὲ τῶνδε προσθίξει χερσὶ. Hesych. has *θίξεσθαι*. L has *έξεται* with no breathing. Soph. could not conceivably have used such a phrase as *έχεσθαι τῶν ἀθίκτων*, to *cling to* things which should not even be touched. *ματάζων*, acting with rash folly: *Her.* 2. 162 ἀπεματάϊσε, behaved in an unseemly manner: Aesch. *Ag.* 995 σπλάγχνα δ' οὔτι ματάζει, my heart does not vainly forebode. The reason for writing *ματάζων*, not *ματάζων*, is that the form *ματαῖζω* is well attested (*Her.*, Josephus, Hesych., Herodian); while there is no similar evidence for *ματάζω*, though the latter form *might* have existed, being related to a stem *ματα* (μάτη) as *δικάζω* to *δικα* (*δικη*).

892 τίς ἔτι ποτ' ... ἀμύνειν; Amid such things (if such deeds prevail), who shall any longer vaunt that he wards off from his life the shafts of the gods? The pres. *ἀμύνειν*, not fut. *ἀμυνεῖν*, because the shafts are imagined as already assailing him. ἐν τοῖσδ': 1320: *Ant.* 38 εἰ τάδ' ἐν τούτοις.

893 θεῶν... εὐξεται. The read-

ings here adopted (which are fully discussed in the larger edition) give just the sense that is required by the context: 'If justice and religion are trampled under foot, can any man dare to boast that he will escape the divine wrath?'

896 χορεύειν. The words *πονεῖν ἢ τοῖς θεοῖς* added in a few MSS. (including L) have plainly arisen from a contracted writing of *πανηγυρίζειν τοῖς θεοῖς* which occurs in a few others. This gloss correctly represents the general notion of *χορεύειν*, as referring to the *χοροί* connected with the cult of Dionysus, Apollo and other gods. The *χορός* was an element so essential and characteristic that, in a Greek mouth, the question *τί δέ με χορεύειν*; would import, 'why maintain the solemn rites of public worship?' Cp. Eur. *Bacch.* 181 δεῖ... Διόνυσον... ὅσον καθ' ἡμᾶς δυνατὸν αὔξεσθαι μέγαν. | ποῖ δέ; χορεύειν, ποῖ καθιστάναι πόδα, | καὶ κράτα σείσαι πολίον; ἐξηγοῦ σύ μοι | γέροντων γέροντι, Τειρεσία. So 1095 *χορεύεσθαι*.

898 ἄθικτον: cp. the story of the Persian attack on Delphi in 480 B.C. being repulsed by the god, who would not suffer his priests to remove the treasures, φὰς αὐτὸς ἱκανὸς εἶναι τῶν ἐωντοῦ προκατῆσθαι, *Her.* 8. 36. ὀμφαλόν: see on 480.

900 τὸν Ἀβαῖσι ναόν. The site of Abae, not far N. of the

οὐδὲ τὰν Ὀλυμπίαν,
 εἰ μὴ τάδε χειρόδεικτα
 5 πᾶσιν ἀρμόσει βροτοῖς.
 ἀλλ', ὦ κρατύνων, εἴπερ ὄρθ' ἀκούεις,
 Ζεῦ, πάντ' ἀνάσσω, μὴ λάθοι
 σὲ τὰν τε σὰν ἀθάνατον αἰὲν ἀρχάν.
 φθίνοντα γὰρ Λαῖου <παλαίφατα>
 10 θέσφατ' ἐξαιροῦσιν ἤδη,
 κούδαμου τιμαῖς Ἀπόλλων ἐμφανής·

905

modern village of Exarcho, was on a hill in the north-west of Phocis, between Lake Copais and Elateia, and near the frontier of the Opuntian Locrians. Her. 8. 33. Hadrian built a small temple beside the ancient *ιερόν* of Herodotus: Paus. 10. 35. 3.

901 τὰν Ὀλυμπίαν, called by Pindar *δέσποινα* ἀλαθείας (*Ol.* 8. 2), because divination by burnt offerings (*μαντική δι' ἐμπύρων*) was there practised on the altar of Zeus by the Iamidæ, hereditary *μάντις* (Her. 9. 33).

902 εἰ μὴ τάδε ἀρμόσει, if these things (the prophecy that Laïus should be slain by his son, and its fulfilment) do not *come right* (fit each other), *χειρόδεικτα πᾶσιν βροτοῖς*, so as to be signal examples for all men. Cp. *Ant.* 1318 τὰδ' οὐκ ἐπ' ἄλλον βροτῶν | ἐμᾶς ἀρμόσει ποτ' ἐξ αἰτίας, can never be *adjusted* to another,—be *rightly* charged on him. *χειρόδ.* only here.

903 ἀκούεις, *audis*, alluding chiefly to the title *Zeus βασιλεύς*, Xen. *Anab.* 3. 1. 12: under which, after the victory at Leuctra in 371 B.C., he was honoured with a special festival at Lebadeia in Boeotia, Diod. 15. 53.

904 λάθοι, found only in L, is peculiarly suitable to the impetuous earnestness of the chorus. The other MSS. and some edd.

give λάθη. The subject to λάθοι is not definitely τάδε (902), but rather a notion to be inferred from the whole preceding sentence,—‘the vindication of thy word.’ Elms. cp. Eur. *Med.* 332 Ζεῦ, μὴ λάθοι σε τῶνδ' *δς αἴτιος κακῶν*.

906 After φθίνοντα γὰρ Λαῖου we require a metrical equivalent for *θεῶν βέλη* in 893. The *παλαιά* in the marg. of L and in the text of other MSS. favours *παλαίφατα*, proposed by Linwood and Arndt, which suits φθίνοντα: cp. 561. Schneidewin conj. *Πυθόχρηστα Λαῖου*. Λαῖου, object. gen.: cp. Thuc. 1. 140 τὸ τῶν Μεγαρέων ψήφισμα (*about* them).

908 ἐξαιροῦσιν, ‘are putting out of account.’ This bold use comes, I think, not from the sense of *destroying* (Xen. *Hellen.* 2. 2. 19 μὴ σπένδεσθαι Ἀθηναίους ἀλλ' ἐξαιρεῖν), but from that of *setting aside, excluding* from consideration: Plat. *Soph.* 249 B τοῦτω τῷ λόγῳ ταῦτὸν τοῦτο ἐκ τῶν ὄντων ἐξαιρήσομεν, by this reasoning we shall strike this same thing out of the list of things which exist. Cp. *Theæt.* 162 D θεοὺς...οὓς ἐγὼ ἐκ τε τοῦ λέγειν καὶ τοῦ γράφειν περὶ αὐτῶν, ὡς εἰσιν ἢ ὡς οὐκ εἰσιν, ἐξαιρῶ. The absence of a gen. like λόγον for ἐξαιροῦσιν is softened by φθίνοντα, which suggests ‘fading from men's thoughts.’

909 τιμαῖς...ἐμφανής, manifest

ἔρρει δὲ τὰ θεῖα.

910

[IOCASTA enters from the palace, bearing a branch (ικετηρία), wreathed with festoons of wool (στέφη), and incense.]

ΙΟ. χώρας ἄνακτες, δόξα μοι παρεστάθῃ
ναοὺς ἰκέσθαι δαιμόνων, τάδ' ἐν χεροῖν
στέφη λαβούσῃ καπιθυμιάματα.
ὑψοῦ γὰρ αἶρει θυμὸν Οἰδίπους ἄγαν
λύπαισι παντοίαισιν· οὐδ', ὅποῖ' ἀνὴρ
ἔννους τὰ καινὰ τοῖς πάλαι τεκμαίρεται,
ἀλλ' ἔστι τοῦ λέγοντος, ἣν φόβους λέγῃ.

915

in honours (modal dat.): i.e. his divinity is not asserted by the rendering of such worship as is due to him. Aesch. P. V. 171 (of Zeus) σκήπτρον τιμὰς τ' ἀποσυλάται.

910 τὰ θεῖα, 'religion,' both faith and observance: cp. O. C. 1537.

911—1085 ἐπεισὸδιον τρίτον. A messenger from Corinth, bringing the news that Polybus is dead, discloses that Oedipus was not that king's son, but a Theban foundling, whom the messenger had received from a servant of Laius. Iocasta, failing to arrest the inquiries of Oedipus, rushes from the scene with a cry.

911—923 Iocasta comes forth, bearing a branch (ικετηρία), wreathed with festoons of wool (στέφη), which, as a suppliant, she is about to lay on the altar of the household god, Apollo Λύκειος, in front of the palace. The state of Oedipus frightens her. His mind has been growing more and more excited. It is not that she herself has much fear for the future. What alarms her is to see 'the pilot of the ship' (923) thus unnerved. Though she can believe no longer in human μαντική, she has never ceased to revere the gods

(708); and to them she turns for help in her need.

912 ναοὺς δαιμόνων can only mean the public temples of Thebes, as the two temples of Pallas and the Ἴσμήνιον (20). The thought had come to Iocasta that she should supplicate the gods; and in effect she does so by hastening to the altar which she can most quickly reach (919).

913 στέφη: see on 3. ἐπιθυμιάματα, offerings of incense: cp. 4. In *El.* 634, where Clytaemnestra comes forth to the altar of Apollo προστατήριος, an attendant carries θύματα πάγκαρπα, offerings of fruits of the earth. λαβούσῃ. λαβούσαν would have excluded a possible ambiguity, by showing that the δόξα had come before and not after the wreaths were taken up: and for this reason the accus. often stands in such a sentence: Xen. *An.* 3. 2. 1 ἔδοξεν αὐτοῖς προφυλακὰς καταστήσαντας συγκαλεῖν τοὺς στρατιώτας.

916 τὰ καινὰ, the prophecies of Teiresias, τοῖς πάλαι, by the mis-carriage of the oracle from Delphi: 710 f.

917 τοῦ λέγοντος: Plat. *Gorg.* 508 D εἰμὶ δὲ ἐπὶ τῷ βουλομένῳ, ὥσπερ οἱ ἄτιμοι τοῦ ἐθέλοντος, ἄν τε τύπτειν βούλῃται, κ.τ.λ.—as out-

ὅτ' οὖν παραινοῦσ' οὐδὲν ἐς πλέον ποιῶ,
 πρὸς σ', ὦ Λύκει' Ἀπολλων, ἄγχιστος γὰρ εἶ,
 ἱκέτις ἀφίγμαι τοῖσδε σὺν κατεύγμασιν, 920
 ὅπως λύσιν τιν' ἡμῖν εὐαγῇ πόρης·
 ὥς νῦν ὀκνοῦμεν πάντες ἐκπεπληγμένον
 κεῖνον βλέποντες ὥς κυβερνήτην νεῶς.

[As the Queen ceases speaking, an old man enters, as from the country, on the spectators' left. He wears a rough tunic (χιτών) and short coarse woollen cloak (χλαῖνα), with a petasos slung over his shoulders. Evidently a stranger, he looks about doubtfully for a moment and then addresses the Chorus.]

ΑΓΓΕΛΟΣ.

ἄρ' ἂν παρ' ὑμῶν, ὦ ξένοι, μάθοιμ' ὅπου
 τὰ τοῦ τυράννου δώματ' ἐστὶν Οἰδίου; 925

laws are at the mercy of the first comer: *O. C.* 752 τοῦτινός ἀρπάσαι. ἣν φόβους λέγῃ has better MS. authority than εἰ λέγοι, and is also simpler: the latter would be an opt. like *Ai.* 520 ἀνδρὶ τοι χρεῶν (=χρῆ) | μνήμην προσεῖναι, τερπνὸν εἰ τί που πάθοι: cp. *ib.* 1344: *Ant.* 666. But the statement of abstract possibility is unsuitable here. εἰ...λέγῃ has still less to commend it.

918 ὅτε, seeing that, = ἐπειδὴ: *El.* 38: *Dem. or.* 1 § 1 ὅτε τοίνυν οὕτως ἔχει: so ὁπότε *Thuc.* 2. 60. 4: *Lys. or.* 12 § 34 θανμάζω δὲ τί ἂν ποτε ἐποίησας συνεπών, ὁπότε ἀντειπεῖν φάσκων ἀπέκτεινας Πολέμαρχον.

919 Λύκει' Ἀπολλων: see on Λύκειε 203.

920 κατεύγμασιν, the prayers symbolised by the ἱκετηρία and offerings of incense: 'these symbols of prayer.' The word could not mean 'votive offerings.' Wunder's conject. κατάργμασιν, though ingenious, is neither needful nor really apposite. That word is used of (a) offerings of first-fruits, presented along with the ελπε-

σιώνη or harvest-wreath, *Plut. Thes.* 22: (b) the οὐλοχύται or barley sprinkled on the altar and victim at the beginning of a sacrifice: *Eur. I. T.* 244 χέρνιβας τε καὶ κατάργματα.

921 λύσιν...εὐαγῇ, a solution without defilement: i.e. some end to our anxieties, other than such an end as would be put to them by the fulfilment of the oracles dooming Oedipus to incur a fearful ἄγος. For εὐαγῆς λύσις as = one which will leave us εὐαγεῖς, cp. *Pind. Olymp.* 1. 26 καθαροῦ λέβητος, the vessel of cleansing.

923 ὥς κυβερνήτην νεῶς, not ὥς (ὄντα) κυβερν. ν., because he is our pilot, but ὥς (ὀκνοῦμεν ἂν) βλέποντες κυβερν. ν. ἐκπεπληγμένον: *Aesch. Theb.* 2 ὅστις φυλάσσει πᾶγος ἐν πρύμνῃ πόλεως | ὀϊάκα νωμῶν, βλέφαρα μὴ κοιμῶν ὕπνῳ.

924 When the messenger arrives, Iocasta's prayer seems to have been immediately answered by a λύσις εὐαγῆς (921), as regards part at least of the threatened doom, though at the cost of the oracle's credit.

μάλιστα δ' αὐτὸν εἴπατ', εἰ κάτισθ' ὅπου.

ΧΟ. στέγαι μὲν αἶδε, καὐτὸς ἔνδον, ὦ ξένε·
γυνὴ δὲ μήτηρ ἦδε τῶν κείνου τέκνων.

ΑΓ. ἀλλ' ὀλβία τε καὶ ξὺν ὀλβίοις αἰεὶ
γένοιτ', ἐκείνου γ' οὔσα παντελὴς δάμαρ.

ΙΟ. αὐτῶς δὲ καὶ σύ γ', ὦ ξέν'. ἄξιος γὰρ εἰ
τῆς εὐεπείας οὔνεκ'. ἀλλὰ φράζ' ὅτου
χρήζων ἀφίξαι χῶ τι σημήναι θέλων.

ΑΓ. ἀγαθὰ δόμοις τε καὶ πόσει τῷ σῶ, γύναι.

ΙΟ. τὰ ποῖα ταῦτα; παρὰ τίνος δ' ἀφυγμένος; 935

926 **μάλιστα** δὲ, 'or, better still': *μάλιστα* denotes what stands *first* among one's wishes: cp. 1466: *Trach.* 799 *μάλιστα μὲν με θὲς | ἐνταῦθ' ὅπου με μή τις ὄψεται βροτῶν· | εἰ δ' οἰκτον ἴσχεις, κ.τ.λ.*: *Phil.* 617 *οἴοιτο μὲν μάλισθ' ἐκούσιον λαβῶν, | εἰ μὴ θέλοι δ', ἄκοντα: Ant.* 327.

928 **γυνὴ δὲ**. Here, and in 930, 950, the language is so chosen as to emphasise the conjugal relation of Iocasta with Oedipus.

930 **παντελής**, because the wife's estate is crowned and perfected by the birth of children (928). The choice of the word has been influenced by the associations of *τέλος*, *τέλειος* with marriage. *Aesch. Eum.* 835 *θύη πρὸ παίδων καὶ γαμηλίου τέλους* (the marriage rite): *ib.* 214 *"Ἡρας τελέας καὶ Διὸς πιστώματα: Pindar Nem.* 10. 18 *τέλεα μήτηρ = "Ἡρα*. In *Aesch. Ag.* 972 *ἀνὴρ τέλειος = οἰκοδεσπότης*: as *δόμος ἡμιτελής* (*Il.* 2. 700) refers to a house left without its lord: cp. *Lucian Dial. Mort.* § 19 *ἡμιτελὴ μὲν τὸν δόμον καταλιπὼν, χήραν δὲ τὴν νεόγαμον γυναῖκα*.

931 **αὐτῶς** (*Trach.* 1040 *ὦδ' αὐτῶς ὡς μ' ὦλεσε*) can be nothing but adverb from *αὐτός* (with Aeolic accent), = 'in that very way': hence, according to the context, (a) simply 'likewise,' or (b) in a depreciatory sense, 'only thus,'—

i.e. 'inefficiently,' 'vainly.' The custom of the grammarians, to write *αὐτῶς* except when the sense is 'vainly,' seems to have come from associating the word with *οὗτος*, or possibly even with *αὐτός*. For *Soph.*, as for *Aesch.* and *Eur.*, our MSS. on the whole favour *αὐτῶς*: but their authority cannot be presumed to represent a tradition older than, or independent of, the grammarians. It is, indeed, possible that *αὐτῶς* was an instance of old aspiration on false analogy, —as the Attic *ἡμεῖς* (Aeolic *ἄμμες* for *ἀσμέες*) was wrongly aspirated on the analogy of *ὑμεῖς* (see Peile, *Greek and Latin Etymology* p. 302, who agrees on this with Curtius). In the absence of evidence, however, that *αὐτῶς* was a like instance, it appears most reasonable to write *αὐτῶς*.

932 **εὐεπείας**, gracious words, = *εὐφημίας*, in this sense only here; elsewhere = elegance of diction.

935 **παρὰ τίνος**. The first hand in L wrote *παρὰ*, but this was changed by an early corrector into *πρὸς*, the reading found in most of the later MSS. For *πρὸς* we might compare *Od.* 8. 28 *ἔκετ' ἐμὸν δῶ | ἢ πρὸς ἡοίων ἢ ἐσπερίων ἀνθρώπων*. There, however, regions are denoted ('from east or west'). Here, *παρὰ* seems fitter.

930

Mar 29
99

- ΑΓ. ἐκ τῆς Κορίνθου. τὸ δ' ἔπος οὐξερῶ τάχα,
ἥδοιο μὲν, πῶς δ' οὐκ ἄν; ἀσχάλλοις δ' ἴσως.
ΙΟ. τί δ' ἔστι; ποίαν δύναμιν ᾧδ' ἔχει διπλὴν;
ΑΓ. τύραννον αὐτὸν οὐπιχώριοι χθονὸς
τῆς Ἰσθμίας στήσουσιν, ὡς ηὐδᾶτ' ἐκεῖ. 940
ΙΟ. τί δ'; οὐχ ὁ πρέσβυς Πόλυβος ἐγκρατὴς ἔτι;
ΑΓ. οὐ δῆτ', ἐπεὶ νυν θάνατος ἐν τάφοις ἔχει.
ΙΟ. πῶς εἶπας; ἢ τέθνηκε Πόλυβος, <ὦ> γέρον;
ΑΓ. εἰ μὴ λέγω τάληθές, ἀξιῶ θανεῖν.
ΙΟ. ὦ πρόσπολ', οὐχὶ δεσπότη τάδ' ὡς τάχος 945
μολοῦσα λέξεις; ὦ θεῶν μαντεύματα,
ἔν' ἐστέ· τοῦτον Οἰδίπους πάλαι τρέμων
τὸν ἄνδρ' ἔφευγε μὴ κτάνοι, καὶ νῦν ὅδε
πρὸς τῆς τύχης ὄλωλεν οὐδὲ τοῦδ' ὕπο.

[OEDIPUS enters from the palace.]

- ΟΙ. ὦ φίλτατον γυναικὸς Ἰοκάστης κára, 950
τί μ' ἐξεπέμψω δεῦρο τῶνδε δωμαίων;

936 τὸ δ' ἔπος, 'at the word,' accus. of the object which the feeling concerns: Eur. *El.* 831 *τί χρῆμ' ἀθυμεῖς*;

937 ἀσχάλλοις, from root *σεχ*, prop. 'not to hold oneself,' 'to be impatient,' the opposite of the notion expressed by *σχο-λή* (Curt. *Etym.* § 170): the word occurs in Her., Xen., Dem.; and in *Od.* 2. 193 replaces the epic *ἀσχαλάαν*. Cp. Aesch. *Ag.* 1049 *πείθοι' ἄν, εἰ πείθοι', ἀπειθοίης δ' ἴσως*.

941 ἐγκρατὴς = ἐν κράτει: cp. *ἐναρχος* = ἐν ἀρχῇ, in office, Appian *Bell. Civ.* 1. 14.

943 A defective verse, πῶς εἶπας; ἢ τέθνηκε Πόλυβος; has been patched up in our best MSS. by a clumsy expansion of the next verse (see large edn.). The γέρον supplied by Triclinius (whence some late MSS. have γέρον) was plainly a mere guess. Nauck's conj. ἢ τέθνηκεν Οἰδίπου πατὴρ; is re-

commended (1) by the high probability of a gloss Πόλυβος on those words: (2) by the greater force which this form gives to the repetition of the question asked in 941: (3) by the dramatic effect for the spectators.

946 ὦ θεῶν μαντεύματα. Iocasta's scorn is pointed, not at the gods themselves, but at the μάντις who profess to speak in their name. The gods are wise, but they grant no πρόνοια to men (978). Cp. 712.

947 ἔν' ἐστέ: ἴνα as 367, 687, 953, 1311, 1515. *O. C.* 273 *ἰκόμην ἔν' ἰκομην*. τοῦτον τὸν ἄνδρα...τρέμων ἔφευγε, he feared and avoided this man, μὴ κτάνοι (αὐτόν).

949 πρὸς τῆς τύχης, i.e. in the course of nature, and not by the special death which the oracle had foretold. Cp. 977.

951 ἐξεπέμψω, the middle as in ἐκκαλεῖσθαι (see note on 597),

- ΙΟ. ἄκουε τᾶνδρὸς τοῦδε, καὶ σκόπει κλύων
τὰ σέμν' ἔν' ἥκει τοῦ θεοῦ μαντεύματα.
- ΟΙ. οὗτος δὲ τίς ποτ' ἐστὶ καὶ τί μοι λέγει;
- ΙΟ. ἐκ τῆς Κορίνθου, πατέρα τὸν σὸν ἀγγελῶν 955
ὥς οὐκέτ' ὄντα Πόλυβον, ἀλλ' ὀλωλότα.
- ΟΙ. τί φῆς, ξέν'; αὐτός μοι σὺ σημάτων γενοῦ.
- ΑΓ. εἰ τοῦτο πρῶτον δεῖ μ' ἀπαγγεῖλαι σαφῶς,
εὖ ἴσθ' ἐκείνον θανάσιμον βεβηκότα.
- ΟΙ. πότερα δόλοισιν, ἢ νόσου ξυναλλαγῇ; 960
- ΑΓ. σμικρὰ παλαιὰ σώματ' εὐνάζει ῥοπή.
- ΟΙ. νόσοις ὁ τλήμων, ὥς ἔοικεν, ἔφθιτο.
- ΑΓ. καὶ τῷ μακρῷ γε συμμετρούμενος χρόνῳ.
- ΟΙ. φεῦ φεῦ, τί δῆτ' αἶν, ὦ γύναι, σκοποῖτό τις
τὴν Πυθόμαντιν ἐστίαν, ἢ τοὺς αἶνω 965
κλάζοντας ὄρνεις, ὧν ὑφηγητῶν ἐγὼ

μεταπέμπεσθαι, etc., the act. being properly used of the summoner or escort: see on στελοῦντα (860).

954 τί μοι λέγει; 'what does he tell (of interest) for me?' (not 'what does he say to me?': nor 'what, pray, does he say?')

956 ὥς: see on 848.

959 θανάσιμον βεβηκότα: *Αἰ.* 516 μοῖρα... | καθεῖλεν Ἀἰδὸν θανάσιμους οἰκήτορας: *Ph.* 424 θανῶν... φροῦδος.

960 ξυναλλαγῇ: see on 34.

961 σμικρὰ ῥοπή, *leve momentum*: the life is conceived as resting in one scale of a nicely poised balance: in the other scale is that which sustains the life. Lessen this sustaining force ever so little, and the inclination (ῥοπή), though due to a slight cause (σμικρά), brings the life to the ground (εὐνάζει). *Plat. Rep.* 556 E ὥσπερ σῶμα νοσῶδες μικρὰς ῥοπῆς ἔξωθεν δέεται προσλαβέσθαι πρὸς τὸ κάμνειν, ... οὕτω δὴ καὶ ἡ κατὰ ταῦτα ἐκείνῳ διακειμένη πόλις ἀπὸ σμικρὰς προφάσεως... νοσεῖ.

963 'Yes, and of the long years that he had told': lit., 'Yes, he

died of infirmities (νόσοις ἔφθιτο), and of the long years (τῷ μακρῷ χρόνῳ, causal dat.), in accordance with their term (συμμετρούμενος, sc. αὐτοῖς, lit. 'commensurably with them'): the part. being nearly equiv. to συμμετρῶς, and expressing that, if his years are reckoned, his death cannot appear premature. Cp. 1113, and *Ant.* 387 ποῖα ξύμμετρος προῦβην τύχη; 'seasonably for what hap?'

965 τὴν Πυθόμαντιν ἐστίαν = τὴν Πυθοῖ μαντικὴν ἐστίαν, as Apollo himself is Πυθόμαντις i.e. ὁ Πυθοῖ μάντις, *Aesch. Cho.* 1030: cf. Πυθόκραντος, Πυθόχρηστος, Πυθόνικος. ἐστίαν, as *O. C.* 413 Δελφικῆς ἀφ' ἐστίας: *Eur. Ion* 461 Φοιβῆιος... γᾶς | μεσόμεφαλος ἐστία.

966 κλάζοντας, the words used by Teiresias of the birds when their voice (φθόγγος) had ceased to be clear to him, *Ant.* 1001 κακῷ | κλάζοντας οἴστρω καὶ βεβαρβαρωμένῳ. ὧν ὑφηγητῶν sc. ὄντων, 'on whose showing,' *quidibus indicibus*: 1260 ὥς ὑφηγητοῦ τινος: *O. C.* 1588 ὑφηγητῆρος οὐδενὸς φίλων. In these instances the

κτενεῖν ἔμελλον πατέρα τὸν ἐμόν; ὁ δὲ θανὼν
 κεύθει κάτω δὴ γῆς· ἐγὼ δ' ὅδ' ἐνθάδε
 ἄψαυστος ἔγχους· εἴ τι μὴ τῶμῳ πόθῳ
 κατέφθιθ'· οὕτω δ' ἂν θανὼν εἴη 'ξ ἐμοῦ. 970
 τὰ δ' οὖν παρόντα συλλαβὼν θεσπίσματα
 κεῖται παρ' "Αἰδῇ Πόλυβος ἄξι' οὐδενός.

ΙΟ. οὐκουν ἐγὼ σοι ταῦτα προὔλεγον πάλαι;

ΟΙ. ἡῦδας· ἐγὼ δὲ τῷ φόβῳ παρηγόμην.

ΙΟ. μή νυν ἔτ' αὐτῶν μηδὲν ἐς θυμὸν βάλης. 975

absence of the part. is softened by the noun which suggests the verb; but not so in *O. C.* 83 ὡς ἐμοῦ μόνῃς πέλας.

967 The concurrence of tribrachs in the 4th and 5th places gives a semi-lyric character which suits the speaker's agitation.

968 κεύθει, is hidden. *Αἰ.* 635 "Αἰδᾷ κεύθων. In *Tr.* 989 σιγῇ κεύθειν may be regarded as transitive with a suppressed acc., 'to shroud (thy thought) in silence.' Elsewhere κεύθω is always trans., and only the perf. κέκευθα intransitive. δὴ here nearly = ἥδη: cp. *Ant.* 170 ὅτ' οὖν ὦλοντο... | ἐγὼ κράτη δὴ... ἔχω.

969 ἄψαυστος = οὐ ψάσας: cp. ἀφόβητος 885 (with note): *Phil.* 688 ἀμφίπληκτα ῥόθια, billows beating around: *Tr.* 446 μεμπτός, blaming: *Eur. Hec.* 1117 ὑποπτος, suspecting. Cp. note on ἀτλητῶν 515. εἴ τι μὴ, an abrupt afterthought:—unless perchance: see on 124. τῶμῳ πόθῳ: cp. 797: *Od.* 11. 202 οὐς... πόθος, longing for thee.

970 εἴη 'ξ: cp. 1075: *Phil.* 467 πλεῖν μὴ 'ξ ἀπόπτου. ἔξ, as dist. from ὑπό, is strictly in place here, as denoting the ultimate, not the proximate, agency.

971 τὰ δ' οὖν παρόντα: but the oracles as they stand, at any rate (δ' οὖν, 669, 834), Polybus has carried off with him, proving

them worthless (ἄξι' οὐδενός, supplementary predicate), and is hidden with Hades. τὰ παρόντα, with emphasis: even supposing that they have been fulfilled in some indirect and figurative sense, they certainly have not been fulfilled to the letter. The oracle spoke of bloodshed (φονεύς, 794), and is not satisfied by κατέφθιτο ἐξ ἐμοῦ in the sense just explained. συλλαβὼν is a contemptuous phrase from the language of common life: its use is seen in Aristophanes *Plut.* 1079 νῦν δ' ἄπιθι χαίρων συλλαβὼν τὴν μείρακα, now be off—with our blessing and the girl: *Av.* 1469 ἀπίωμεν ἡμεῖς συλλαβόντες τὰ πτερά, let us pack up our feathers and be off: *Soph.* has it twice in utterances of angry scorn, *O. C.* 1383 σὺ δ' ἔρρ' ἀπόπτυστός τε κἀπᾶτωρ ἐμοῦ | κακῶν κάκιστε, τάσδε συλλαβὼν ἀράς, begone...and take these curses with thee: *Phil.* 577 ἐκπλεῖ σε αὐτὸν ξυλλαβὼν ἐκ τῆσδε γῆς, 'hence in thy ship—pack from this land!'

974 ἡῦδας instead of προύλεγες: see on 54.

975 νυν, enforcing the argument introduced by οὐκουν (973), is clearly better than the weak νυν. ἐς θυμὸν βάλης: *Hier.* 8. 68 καὶ τόδε ἐς θυμὸν βαλεῖ, ὡς κ.τ.λ. 1. 84 ἰδὼν...τῶν τινα Λυδῶν καταβάντα...ἐφράσθη καὶ ἐς θυμὸν ἐβάλετο.

- ΟΙ. καὶ πῶς τὸ μητρὸς λέκτρον οὐκ ὀκνεῖν με δεῖ;
 IO. τί δ' ἂν φοβοίτ' ἄνθρωπος, ᾧ τὰ τῆς τύχης
 κρατεῖ, πρόνοια δ' ἐστὶν οὐδενὸς σαφής;
 εἰκὴ κράτιστον ζῆν, ὅπως δύναίτο τις.
 σὺ δ' εἰς τὰ μητρὸς μὴ φοβοῦ νυμφεύματα· 980
 πολλοὶ γὰρ ἤδη κὰν ὀνείρασιν βροτῶν
 μητρὶ ξυνευνάσθησαν. ἀλλὰ ταῦθ' ὅτῳ
 παρ' οὐδέν ἐστι, ῥᾶστα τὸν βίον φέρει.
 ΟΙ. καλῶς ἅπαντα ταῦτ' ἂν ἐξείρητό σοι,
 εἰ μὴ κύρει ζῶσ' ἡ τεκοῦσα· νῦν δ', ἐπεὶ 985
 ζῆ, πᾶσ' ἀνάγκη, κεῖ καλῶς λέγεις, ὀκνεῖν.
 IO. καὶ μὴν μέγας γ' ὀφθαλμὸς οἱ πατρὸς τάφοι.

976 καὶ πῶς κ.τ.λ. 'But surely I must fear...?'

977 ᾧ, 'for whom,' in relation to whom: not, 'in whose opinion.' τὰ τῆς τύχης is here somewhat more than a mere periphrasis for ἡ τύχη, since the plur. suggests successive incidents. τύχη does not here involve denial of a divine order in the government of the world, but only of man's power to comprehend or foresee its course. Cp. Thuc. 5. 104 πιστεύομεν τῇ μὲν τύχῃ ἐκ τοῦ θεοῦ μὴ ἐλασώσεσθαι. Lysias or. 24 § 22 οὐ μόνον μεταλαβεῖν ἡ τύχη μοι ἔδωκεν ἐν τῇ πατρίδι, (i.e. my destiny) has permitted me to enjoy in my country.

978 πρόνοια. Note that in O. C. 1180 πρόνοια τοῦ θεοῦ = 'reverence for the god': in Eur. Phoen. 637 a man acts θεῖα προνοία = 'with inspired foresight': in Xen. Mem. 1. 4. 6 προνοητικῶς = not, 'providentially,' but simply, 'with forethought.'

979 εἰκὴ: cp. Plat. Gorg. 503 Ε οὐκ εἰκὴ ἐρεῖ, ἀλλ' ἀποβλέπων πρὸς τι (with some definite object in view). κράτιστον...ὅπως δύναίτο. Cp. Ant. 666 ἀλλ' ὃν πόλις στήσειε τοῦδε χρὴ κλύειν: where χρὴ κλύειν

= δικαίως ἂν κλύοι. So here, though ἐστὶ (not ἔν) must be supplied with κράτιστον, the whole phrase = εἰκὴ κράτιστον ἂν τις ζῇ. Xen. Cyr. 1. 6. 19 τοῦ...αὐτὸν λέγειν ἂ μὴ σαφῶς εἰδείη φείδεσθαι δεῖ = ὁρθῶς ἂν φείδοιτο.

980 φοβοῦ. φοβεῖσθαι ἐς τι = to have fears regarding it: Tr. 1211 εἰ φοβεῖ πρὸς τοῦτο: O. C. 1119 μὴ θαύμαζε πρὸς τὸ λιπαρές.

981 κὰν ὀνείρασιν, in dreams also (as well as in this oracle); and, as such dreams have proved vain, so may this oracle. Soph. was prob. thinking of the story in Her. 6. 107 that Hippias had such a dream on the eve of the battle of Marathon, and interpreted it as an omen of his restoration to Athens. Cp. the story of a like dream coming to Julius Caesar on the night before he crossed the Rubicon.

983 παρ' οὐδέν: Ant. 34 τὸ πρᾶγμ' ἄγειν | οὐχ ὥς παρ' οὐδέν.

984 ἐξείρητο: the ἐξ- glances at her blunt expression of disbelief, not her frank reference to a horrible subject.

987 καὶ μὴν: see detached note A. ὀφθαλμὸς: the idea is that of a bright, sudden comfort: so Tr. 203 Deianeira calls on her household to rejoice, ὥς ἀελπτον ὄρμ'

- ΟΙ. μέγας, ξυνήμ' ἀλλὰ τῆς ζώσης φόβος.
 ΑΓ. ποίας δὲ καὶ γυναικὸς ἐκφοβεῖσθ' ὕπερ;
 ΟΙ. Μερόπης, γεραιέ, Πόλυβος ἧς ᾧκει μέτα. 990
 ΑΓ. τί δ' ἔστ' ἐκείνης ὑμῖν ἐς φόβον φέρον;
 ΟΙ. θεήλατον μάντευμα δεινόν, ᾧ ξένε.
 ΑΓ. ἢ ῥητόν; ἢ οὐχὶ θεμιτὸν ἄλλον εἰδέναι;
 ΟΙ. μάλιστά γ' εἶπε γάρ με Λοξίας ποτὲ
 χρῆναι μιγῆναι μητρὶ τήμαντοῦ, τό τε 995
 πατρῶον αἷμα χερσὶ ταῖς ἐμαῖς ἐλεῖν.
 ὦν οὖνεχ' ἢ Κόρινθος ἐξ ἐμοῦ πάλαι

ἐμοὶ | φήμης ἀνασχὼν τῇσδε νῦν καρπούμεθα (the unexpected news that Heracles has returned). More often this image denotes the 'darling' of a family (Aesch. *Cho.* 934 ὀφθαλμοὺς οἴκων), or a dynasty that is 'the light' of a land (Σικελίας δ' ἔσαν | ὀφθαλμοί, Pind. *Ol.* 2. 9: ὁ Βάττου παλαιὸς ὄλβος, ... πύργος ἀστεος, ὄμμα τε φαεινότητων | ξένοισι, *Pyth.* 5. 51). Not *merely* (though this notion comes in) 'a great help to seeing' that oracles are idle (δήλωσις ὡς τὰ μαντεύματα κακῶς ἔχει, schol.). A certain hardness of feeling appears in the phrase: Iocasta was softened by fear for Oedipus and the State: she is now elated.

989 καὶ with ἐκφοβεῖσθε; 772, 851.

991 ἐκείνης, what is there *belonging to her, in her* (attributive gen.): Eur. *I. A.* 28 οὐκ ἀγαμαὶ ταῦτ' ἀνδρὸς ἀριστέως. ἐς φόβον φέρον, tending to fear: cp. 519.

992 θεήλατον, sent *us* by the gods: cp. 255.

993 οὐχὶ θεμιτὸν is much more probable than οὐ θεμιστόν here, since θεμιτὸς is the usual form, found in Attic prose, in Eur., and in Soph. *O. C.* 1758. On the other hand θεμιστός is a rare poet. form, found once in Pindar, and twice in the lyrics of Aesch. Had

we ἄλλω, the subject of θεμιτὸν would be μάντευμα: the accus. ἄλλον shows θεμιτὸν to be impersonal.

996 τὸ πατρῶον αἷμα ἐλεῖν is strictly 'to achieve (the shedding of) my father's blood.' Classical Greek had no such phrase as αἷμα χεῖν or ἐκχεῖν in the sense of 'to slay.' αἰρεῖν is to *make a prey of*, meaning 'to slay,' or 'to take,' according to the context (*Tr.* 353 Εὐρυτόν θ' ἔλοι | τήν θ' ὑψίπυργον Οἰχαλίαν). Cp. Eur. *Or.* 284 εἰργασται δ' ἐμοὶ | μητρῶον αἷμα, I have wrought the murder of a mother.

997 ἐξ ἐμοῦ, 'on my part': ἢ Κόρινθος ἐξ ἐμοῦ μακρὰν ἀφ-κεῖτο = 'my home in Corinth was long kept by me at a distance'; i.e., I avoided going near it. The simplest view of the phrase is that ἢ Κόρινθος ἐξ ἐμοῦ ἀφκεῖτο means literally, 'Corinth was *lived-away-from* by me,'—being the passive form of ἐγὼ ἀπώκουν τῆς Κορίνθου. It is one of those instances in which a passive verb takes as subject that which would be in *genitive* or *dative* as object to the active verb. Thus καταγελῶμαι ὑπὸ τινος, ἐπιβουλεύομαι ὑπὸ τινος are the passive forms of καταγελά τις ἐμοῦ, ἐπιβουλεύει τις ἐμοί. The compound ἀποικεῖν is somewhat rare.

μακρὰν ἀπωκεῖτ· εὐτυχῶς μὲν, ἀλλ' ὅμως
τὰ τῶν τεκόντων ὄμμαθ' ἥδιστον βλέπειν.

ΑΓ. ἦ γὰρ τάδ' ὀκνῶν κείθεν ἦσθ' ἀπόπολις; 1000

ΟΙ. πατρός τε χρήζων μὴ φονεὺς εἶναι, γέρον.

ΑΓ. τί δῆτ' ἐγὼ οὐχὶ τοῦδε τοῦ φόβου σ', ἀναξ,
ἐπείπερ εὐνους ἦλθον, ἐξελυσάμην;

ΟΙ. καὶ μὴν χάριν γ' ἂν ἀξίαν λάβοις ἐμοῦ.

ΑΓ. καὶ μὴν μάλιστα τοῦτ' ἀφικόμην, ὅπως 1005
σοῦ πρὸς δόμους ἐλθόντος εὖ πράξαιμί τι.

ΟΙ. ἀλλ' οὔποτ' εἴμι τοῖς φυτεύσασίν γ' ὁμοῦ.

ΑΓ. ὦ παῖ, καλῶς εἰ δῆλος οὐκ εἰδὼς τί δρᾷς.

ΟΙ. πῶς, ὦ γεραιέ; πρὸς θεῶν δίδασκέ με.

ΑΓ. εἰ τῶνδε φεύγεις οὐνεκ' εἰς οἴκους μολεῖν. 1010

It usually means 'to dwell far from' (with a genitive, as in Eur. *H. F.* 557), or, absolutely, 'to dwell afar': but sometimes 'to emigrate' (ἐκ τόπου or εἰς τόπον).

We should not render: (1) 'Corinth was inhabited (by others) at a great distance from me': where ἐξ ἐμοῦ would be very harsh for ἀπ' ἐμοῦ. When ἐκ denotes distance from, it refers to *things* or *places*. Nor (2) 'Corinth was exchanged by me for a distant home,' as if this were the pass. of ἐγὼ ἀπόκουν ἐκ τῆς Κορίνθου, 'migrated from': where both the use of the passive and the use of the imperf. tense would be incorrect.

998 εὐτυχῶς, because of his high fortune at Thebes.

999 τῶν τεκόντων = τῶν γονέων: Eur. *Hipp.* 1081 τοὺς τεκόντας ὅσια δρᾶν, and oft.: cp. *H. F.* 975 βοᾷ δὲ μήτηρ, ὦ τεκῶν [= ὦ πατέρ], τί δρᾷς;

1000 ἀπόπολις, exile, as *O. C.* 208.

1001 πατρός τε. So the mss., rightly. It is the fear of Oedipus regarding his *mother* by which the

messenger's attention has been fixed. In explaining this, Oedipus has indeed mentioned the other fear as to his father: but in v. 1000, ἦ γὰρ τάδ' ὀκνῶν, the messenger means: 'So this, then, was the fear about her which kept you away?'—alluding to his own question in 991. As the speaker's tone seems to make light of the cause, Oedipus answers, 'and that further dread about my father which I mentioned.' πατρός γε is unsuitable, since it would imply that this was his *sole* fear.

1002 ἐγὼ οὐχί: synizesis, as *Ph.* 551 ἐγὼ εἰμι, *O. C.* 998 ἐγὼ οὐδέ, and *El.* 1281: *Ant.* 458 ἐγὼ οὐκ.

1004, 1005 καὶ μὴν: see detached note A.

1005 τοῦτ' ἀφικόμην: see on 788.

1008 καλῶς, *pulchre, belle*, thoroughly,—a colloquialism, perh. meant here to be a trait of homely speech: cp. Alciphron *Ep.* 1. 36 πεινήσω τὸ καλόν ('I shall be fine and hungry'): Aelian *Ep.* 2 ἐπέκοψε τὸ σκέλος πάνυ χρηστῶς ('in good style').

- ΟΙ. ταρβῶν γε μή μοι Φοῖβος ἐξέλθῃ σαφής.
 ΑΓ. ἢ μὴ μῖασμα τῶν φυτευσάντων λάβῃς;
 ΟΙ. τοῦτ' αὐτό, πρέσβυ, τοῦτό μ' εἰσαεὶ φοβεῖ.
 ΑΓ. ἄρ' οἶσθα δῆτα πρὸς δίκης οὐδὲν τρέμων;
 ΟΙ. πῶς δ' οὐχί, παῖς γ' εἰ τῶνδε γεννητῶν ἔφυν; 1015
 ΑΓ. ὁθύνεκέ' ἦν σοι Πόλυβος οὐδὲν ἐν γένει.
 ΟΙ. πῶς εἶπας; οὐ γὰρ Πόλυβος ἐξέφυσέ με;
 ΑΓ. οὐ μᾶλλον οὐδὲν τοῦδε τάνδρος, ἀλλ' ἴσον.
 ΟΙ. καὶ πῶς ὁ φύσας ἐξ ἴσου τῷ μηδενί;
 ΑΓ. ἀλλ' οὐ σ' ἐγείνατ' οὔτ' ἐκείνος οὔτ' ἐγώ. 1020
 ΟΙ. ἀλλ' ἀντὶ τοῦ δὴ παῖδά μ' ὠνομάζετο;
 ΑΓ. δῶρόν ποτ', ἴσθι, τῶν ἐμῶν χειρῶν λαβών.
 ΟΙ. καὶ ὥδ' ἀπ' ἄλλης χειρὸς ἔστερξεν μέγα;
 ΑΓ. ἢ γὰρ πρὶν αὐτὸν ἐξέπεισ' ἀπαιδία.
 ΟΙ. σὺ δ' ἐμπολήσας ἢ τυχῶν μ' αὐτῷ δίδως; 1025

1011 With Erfurdt I think that **ταρβῶν** is right; not that **ταρβῶ** could not stand, but Greek idiom distinctly favours the participle. *Ant.* 403 KP. ἢ καὶ ξυνίης καὶ λέγεις ὀρθῶς ἃ φῆς; ΦΤ. ταύτην γ' ἰδὼν θάπτουσαν. *ib.* 517 AN.... ἀδελφὸς ὦλετο. KP. πορθῶν γε τήνδε γῆν. *Plat. Sympr.* 164 E εἰπον οὖν ὅτι...ἤκοιμι.—καλῶς (*v. l.* καλῶς γ'), ἔφη, ποιῶν. *Cp.* 1130 ξυναλλάξας. **ἐξέλθῃ**: *cp.* 1182 ἐξήκοι σαφῇ, come true.

1013 **τοῦτ' αὐτό**,...**τοῦτο**: *cp.* *Tr.* 408 τοῦτ' αὐτ' ἐχρηζον, τοῦτό σου μαθεῖν.

1014 **πρὸς δίκης**, as justice would prompt, 'justly.' **πρὸς** prop. = 'from the quarter of,' then 'on the side of': *Thuc.* 3. 59 οὐ πρὸς τῆς ὑμετέρας δόξης...τάδε, not in the interest of your reputation: *Plat. Gorg.* 459 C εἰάν τι ἡμῖν πρὸς λόγου ᾖ, 'if it is in the interest of our discussion.' *Rep.* 470 C οὐδὲν... ἀπὸ τρόπου λέγεις· ὅρα δὴ καὶ εἰ τῷδε πρὸς τρόπον λέγω, 'correctly.' *Theophrastus Char.* 30 (= 26 in

my 1st ed. p. 156) πρὸς τρόπου πωλεῖν, to sell on reasonable terms.

1016 **ἐν γένει**: [*Dem.*] or. 47 § 70 οὐκ ἔστιν ἐν γένει σοι ἢ ἀνθρώπος, compared with § 72 ἐμοὶ δὲ οὔτε γένει προσῆκεν.

1019 **τῷ μηδενί**, dat. of ὁ μηδεις, he who is as if he were not (in respect of consanguinity with me): *Ant.* 1325 τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα.

1023 **ἀπ' ἄλλης χειρὸς** *sc.* λαβών. **ἔστερξεν**: 'strictly, did he learn to love me?' (the 'ingressive' aor.) *Cp.* 11, n. on **στέρξαντες**.

1025 **ἐμπολήσας...ἢ τυχῶν**: *i.e.* 'Did you buy me, or did you light upon me yourself in the neighbourhood of Corinth?' *Oed.* is not prepared for the Corinthian's reply that he had found the babe on *Cithaeron*. **ἐμπολήσας**: *cp.* the story of *Eumaeus* (*Od.* 15. 403—483) who, when a babe, was carried off by Phoenician merchants from the house of his wealthy father in the isle *Syria*, and sold to *Laertes* in *Ithaca*. **τυχῶν** is

ΑΓ. εὐρὼν ναπαίαις ἐν Κιθαιρῶνος πτυχαῖς.

ΟΙ. ὥδοιπόροις δὲ πρὸς τί τούσδε τοὺς τόπους;

ΑΓ. ἐνταῦθ' ὀρείοις ποιμνίοις ἐπεστάτουν.

ΟΙ. ποιμὴν γὰρ ἦσθα καπὶ θητεία πλάνης;

ΑΓ. σοῦ δ', ὦ τέκνον, σωτήρ γε τῷ τότ' ἐν χρόνῳ. 1030

ΟΙ. τί δ' ἄλγος ἴσχοντ' ἀγκάλαισι λαμβάνεις;

ΑΓ. ποδῶν ἂν ἄρθρα μαρτυρήσειεν τὰ σά.

ΟΙ. οἴμοι, τί τοῦτ' ἀρχαίου ἐννέπεις κακόν;

ΑΓ. λύω σ' ἔχοντα διατόρους ποδοῖν ἀκμάς.

ΟΙ. δεινόν γ' ὄνειδος σπαργάνων ἀνειλόμην. 1035

answered by εὐρὼν (1026) as in 973 προύλεγον by ἡῤδας. Cp. 1039.

1026 The fitness of the phrase *ναπαίαις πτυχαῖς* becomes vivid to anyone who traverses Cithaeron by the road ascending from Eleusis and winding upwards to the pass of Dryoscephalae, whence it descends into the plain of Thebes.

1028 ἐπεστάτουν: cp. *Ai.* 27 αὐτοῖς ποιμνίων ἐπιστάταις.

1029 ἐπὶ θητεία, like ἐπὶ μισθῷ *Her.* 5. 65 etc. *θητεία*, labour for wages, opp. to *δουλεία*: *Isocr.* or. 14 § 48 πολλοὺς μὲν...δουλεύοντας, ἄλλους δ' ἐπὶ θητείας ἰόντας. *πλάνης*, roving in search of any employment that he can find (not merely changing summer for winter pastures, 1137). The word falls lightly from him who is so soon to be ὁ πλανήτης *Οιδίπους* (*O. C.* 3).

1030 σοῦ δ'. 'But thy preserver': the γε belonging to σωτήρ, and δὲ opposing this thought to that of v. 1029. For δέ γε cp. *Aesch. Ag.* 938 ΑΓ. φήμη γε μέντοι δημόθροος μέγα σθένει. *ΚΛ.* ὁ δ' ἀφθόνητός γ' οὐκ ἐπίζηλος πέλει. 'True, but....' Most MSS. give σοῦ γε, but the gentle reproof conveyed by δέ γε is not unfitting in the old man's mouth: and a

double γε, though admissible, is awkward here.

1031 τί δ' ἄλγος κ.τ.λ. And in what sense wast thou my σωτήρ? After ἴσχοντ', the best MS. (L) reads ἐν καιροῖς λαμβάνεις, and one of the others, ἐν καιροῖς με λαμβάνεις: most MSS. have ἐν κακοῖς με λαμβάνεις. But ἐν κακοῖς is too weak, and ἐν καιροῖς is not likely to have been a corruption of it. ἀγκάλαισι is a modification of Kock's conjecture, ἀγκάλαις με.

1035 σπαργάνων, 'from my swaddling clothes': i.e. 'from the earliest days of infancy.' The babe was exposed a few days after birth (717). *El.* 1139 οὐτε... πυρὸς | ἀνειλόμην... ἄθλιον βάρος. Some understand, 'I was furnished with cruelly dishonouring tokens of my birth,' δεινῶς ἐπονείδιστα σπάργανα, alluding to a custom of tying round the necks of children, when they were exposed, little tokens or ornaments, which might afterwards serve as means of recognition (*crepundia*, *monumenta*): see esp. *Plautus Rudens* 4. 4. 111—126, *Epidicus* 5. 1. 34: and *Rich s. v. Crepundia*, where a woodcut shows a statue of a child with a string of *crepundia* hung over the right shoulder. But we must surely take σπαργάνων with ἀνειλόμην.

- ΑΓ. ὥστ' ὠνομάσθης ἐκ τύχης ταύτης ὃς εἶ.
 ΟΙ. ὦ πρὸς θεῶν, πρὸς μητρός, ἢ πατρός; φράσον.
 ΑΓ. οὐκ οἶδ'. ὁ δοὺς δὲ ταύτ' ἐμοῦ λῶον φρονεῖ.
 ΟΙ. ἦ γὰρ παρ' ἄλλου μ' ἔλαβες οὐδ' αὐτὸς τυχών;
 ΑΓ. οὐκ, ἀλλὰ ποιμὴν ἄλλος ἐκδίδωσί μοι. 1040
 ΟΙ. τίς οὗτος; ἢ κάτοισθα δηλῶσαι λόγῳ;
 ΑΓ. τῶν Λαῖου δήπου τις ὠνομάζετο.
 ΟΙ. ἦ τοῦ τυράννου τῆσδε γῆς πάλαι ποτέ;
 ΑΓ. μάλιστα· τούτου τάνδρὸς οὗτος ἦν βοτῆρ.
 ΟΙ. ἦ καῶστ' ἔτι ζῶν οὗτος, ὥστ' ἰδεῖν ἐμέ; 1045
 ΑΓ. ὑμεῖς γ' ἄριστ' εἰδεῖτ' ἂν οὐπιχώριοι.
 ΟΙ. ἔστιν τις ὑμῶν τῶν παρεστώτων πέλας
 ὅστις κάτοιδε τὸν βοτῆρ' ὃν ἐννέπει,
 εἴτ' οὖν ἐπ' ἀγρῶν εἴτε κἀνθάδ' εἰσιδών;
 σημήναθ', ὥς ὁ καιρὸς ἡϋρήσθαι τάδε. 1050
 ΧΟ. οἶμαι μὲν οὐδέν' ἄλλον ἢ τὸν ἐξ ἀγρῶν,

1036 ὥστε assents and continues: '(yes,) and so...' ὃς εἶ, *i.e.* *Oidípous*: see on 718.

1037 πρὸς μητρός, ἢ πατρός; *sc.* *ὄνειδος ἀνειλόμην* (1035): 'was it at the hands of mother or father (rather than at those of strangers) that I received such a brand?' The agitated speaker follows the train of his own thoughts, scarcely heeding the interposed remark. He is not thinking so much of his parents' possible cruelty, as of a fresh clue to their identity. Not: 'was I so named by mother or father?' The *name*—even if it could be conceived as given before the exposure—is not the sting; and on the other hand it would be forced to take '*named*' as meaning '*doomed to bear the name*.'

1044 βοτῆρ: cp. 837, 761.

1046 εἰδεῖτ' = εἰδείητε, only here, it seems: but cp. εἴτε = εἴητε *Od.* 21. 195 (doubtful in *Ant.* 215). εἰδεῖμεν and εἴμεν occur in Plato as well as in verse. In *Dem. or.* 14 § 27 καταβείτε is not certain (κατά-

θοῖτε Baiter and Sauppe): in *or.* 18 § 324 he has ἐνθείητε. Speaking generally, we may say that the contracted termination -εἶεν for -εἴησαν is common to poetry and prose; while the corresponding contractions, -εἴμεν for -εἴημεν and -εἴτε for -εἴητε, are rare except in poetry.

1049 οὖν with the *first* εἴτε, as *El.* 199, 560: it stands with the second above, 90, 271, *Ph.* 345. ἐπ' ἀγρῶν: *Od.* 22. 47 πολλὰ μὲν ἐν μεγάροισιν... πολλὰ δ' ἐπ' ἀγροῦ: (cp. *O. C.* 184 ἐπὶ ξένης, *El.* 1136 κατὰ γῆς ἀλλης:) the usual Attic phrase was ἐν ἀγρῷ or κατ' ἀγροῦς.

1050 ἡϋρήσθαι: the perf. = 'discovered once for all.' *Isocr. or.* 15 § 295 τῶν δυναμένων λέγειν ἢ παιδεύειν ἢ πόλις ἡμῶν δοκεῖ γεγενῆσθαι διδάσκαλος, to be the *established* teacher.

1051 Supply ἐννέπειν (αὐτόν), not ἐννέπει. The form οἶμαι, though often parenthetical (as *Trach.* 536), is not less common with

ὃν καμάτευες πρόσθεν εἰσιδεῖν· ἀτὰρ
ἥδ' ἂν τὰδ' οὐχ ἥκιστ' ἂν Ἰοκάστη λέγοι.

- ΟΙ. γύναι, νοεῖς ἐκείνον ὄντιν' ἀρτίως
μολεῖν ἐφίεμεσθα; τόνδ' οὗτος λέγει; 1055
- ΙΟ. τί δ' ὄντιν' εἶπε; μηδὲν ἐντραπήῃς. τὰ δὲ
ῥηθέντα βούλου μηδὲ μεμνήσθαι μάτην.
- ΟΙ. οὐκ ἂν γένοιτο τοῦθ', ὅπως ἐγὼ λαβὼν
σημεῖα τοιαῦτ' οὐ φανῶ τοῦμὸν γένος.
- ΙΟ. μὴ πρὸς θεῶν, εἴπερ τι τοῦ σαυτοῦ βίου 1060
κῆδει, ματεύσης τοῦθ'. ἄλις νοσοῦς' ἐγώ.
- ΟΙ. θάρσει· σὺ μὲν γὰρ οὐδ' ἐὰν τρίτης ἐγὼ

infin. (Plat. *Gorg.* 474 A οἷον ἐγὼ οἶμαι δεῖν εἶναι), and Soph. often so has it, as *El.* 1446.

1053 ἄν...ἄν: see on 862.

1054 νοεῖς = 'you wot of,' the man—i.e. you understand to whom I refer. Cp. 859.

1056 τί δ' ὄντιν' εἶπε; Aesch. *P. V.* 765 θέοτρον ἢ βρότειον [γάμον γαμεῖ]; εἰ ῥητόν, φράσον. ΠΡ. τί δ' ὄντιν'; Ar. *Av.* 997 σὺ δ' εἰ τίς ἀνδρῶν; M. ὅστις εἰμ' ἐγώ; Μέτων. Plat. *Euthyphr.* 2 B τίνα γραφήν σε γέγραπται; ΣΩ. ἦντινα; οὐκ ἀγεννή.

1057 μάτην, of course, with μεμνήσθαι, 'waste not a thought on what he said...'twere idle.'

1058 Since οὐκ ἔστιν ὅπως, mean 'there is, there could be found, *no way* in which,' τοῦθ' is abnormal; yet it is not incorrect: '*this thing* could not be attained, *namely, a mode in which,*' etc. Cp. the mixed constr. in *Ai.* 378 οὐ γὰρ γένοιτ' ἂν ταῦθ' ὅπως οὐχ ᾧδ' ἔχειν (instead of ἔξει).

1060 Since the answer of 1042, Iocasta has known the worst. But she is still fain to spare Oedipus the misery of that knowledge. Meanwhile he thinks that she is afraid lest he should prove to be *too humbly* born. The tragic power here is masterly.

1061 ἄλις (εἰμι) νοσοῦς' ἐγώ ('my anguish is enough') instead of ἄλις ἐστὶ τὸ νοσεῖν ἐμέ: cp. 1368: *Ai.* 76 ἔνδον ἀρκείτω μένων: *ib.* 635 κρείσσων γὰρ Ἰδαῖα κεῦθων: Her. 1. 37 ἀμείνω ἐστὶ ταῦτα οὕτω ποιούμενα: Dem. or. 4 § 34 οἴκοι μένων, βελτίων: Isae. or. 2 § 7 ἱκανὸς γὰρ αὐτὸς ἔφη ἀτυχῶν εἶναι: Athen. 435 D χρὴ πίνειν, Ἀντίπατρος γὰρ ἱκανὸς ἐστὶ νήφων.

1062 For the genitive τρίτης μητρὸς without ἐκ, cp. *El.* 341 οὐσαν πατρός, 366 καλοῦ | τῆς μητρὸς. τρίτης μητρὸς τριδουλος, 'son of a servile mother,—aye, a slave by three descents'; lit., thrice a slave, sprung from the third (servile) mother: i.e. from a mother, herself a slave, whose mother and grandmother had also been slaves. No commentator, so far as I know, has quoted the passage which best illustrates this: Theopompus fr. 277 (ed. Müller 1. 325) Πυθονίκην...ἣ Βακχίδος μὲν ἦν δούλη τῆς αὐλητρίδος, ἐκείνη δὲ Σινώπης τῆς Θράκης,...ὥστε γίνεσθαι μὴ μόνον τριδουλον ἀλλὰ καὶ τρίπορον αὐτήν. [Dem.] or. 58 § 17 εἰ γὰρ ὀφελοντος αὐτῷ τοῦ πάππου πάλαι...διὰ τοῦτ' οἰήσεται δεῖν ἀποφεύγειν ὅτι πονηρὸς ἐκ τριγωνίας ἐστίν..., 'if, his grandfather having formerly been a debtor,...he shall

μητρὸς φανῶ τρίδουλος ἐκφανεῖ κακή.

ΙΟ. ὅμως πιθοῦ μοι, λίσσομαι· μὴ δρᾷ τάδε.

ΟΙ. οὐκ ἂν πιθοίμην μὴ οὐ τάδ' ἐκμαθεῖν σαφῶς. 1065

ΙΟ. καὶ μὴν φρονούσά γ' εὖ τὰ λῶστά σοι λέγω.

ΟΙ. τὰ λῶστα τοίνυν ταῦτά μ' ἀλγύνει πάλαι.

ΙΟ. ὦ δύσποτμ', εἴθε μήποτε γνοιῆς ὃς εἶ.

ΟΙ. ἄξει τις ἐλθὼν δεῦρο τὸν βοτῆρά μοι;

ταύτην δ' εἶτε πλουσίῳ χαίρειν γένει.

1070

ΙΟ. ἰὸν ἰού, δύστηνε· τοῦτο γάρ σ' ἔχω
μόνον προσειπεῖν, ἄλλο δ' οὐποθ' ὕστερον.

[She rushes into the palace.]

ΧΟ. τί ποτε βέβηκεν, Οἰδίπους, ὑπ' ἀγρίας

ἄξασα λύπης ἢ γυνή; δέδοιχ' ὅπως

μὴ 'κ τῆς σιωπῆς τῇσδ' ἀναρρήξει κακά.

1075

ΟΙ. ὅποια χρήζει ῥηγνύτω· τοῦμόν δ' ἐγώ,
κεῖ σμικρόν ἐστι, σπέρμ' ἰδεῖν βουλήσομαι.

fancy himself entitled to acquittal because he is a rascal of the third generation.' Eustathius *Od.* 1542. 50 quotes from Hippônax 'Ἀφέω τοῦτον τὸν ἐπτάδουλον (Bergk fr. 75), i.e. 'seven times a slave.' For the force of *τρι-*, cp. also *τριγύγας*, *τριπράτος* (thrice-sold,—of a slave), *τριπέδων* (a slave who has been thrice in fetters). Note how the reference to the female line of servile descent is contrived to heighten the contrast with the real situation.

1063 *κακή* = *δυσγενής*, like *δειλός*, opp. to *ἀγαθός*, *ἐσθλός*: *Od.* 4. 63 *ἀλλ' ἀνδρῶν γένος ἐστὲ διοτρεφέων βασιλῆων | σκηπτούχων· ἐπεὶ οὐ κε κακοὶ τοιοῦσδε τέκοιεν*.

1067 *τὰ λῶστα...ταῦτα*: cp. *Ant.* 96 *τὸ δεινὸν τοῦτο* (i.e. of which you speak).

1072 Iocasta rushes from the scene—to appear no more. Cp. the sudden exit of Haemon (*Ant.* 766), of Eurydicè (*ib.* 1245), and of Deianeira (*Tr.* 813). In each of the two latter cases, the exit silently follows a speech by another

person, and the Chorus comments on the departing one's silence. Iocasta, like Haemon, has spoken passionate words *immediately* before going: and here *σιωπῆς* (1075) is more strictly 'reticence' than 'silence.'

1074 *δέδοικα* has here the construction proper to a verb of *taking thought* (or the like), as *προμηθεύμαι ὅπως μὴ γενήσεται*,—implying a desire to avert, if possible, the thing feared.

1075 The subject to *ἀναρρήξει* is *κακά*, not *ἡ γυνή*: for (1) *ἡ γυνή ἀναρρήξει κακά* would mean, 'the woman will burst forth into reproaches,' cp. *Ar. Eq.* 626 *ὁ δ' ἄρ' ἔνδον ἐλασίβρουτ' ἀναρρηγνὺς ἔπη*: (2) the image is that of a storm bursting forth from a great stillness, and requires that the mysterious *κακά* should be the subject: cp. *Ai.* 775 *ἐκρήξει μάχη*: *Arist. Meteor.* 2. 8 *ἐκρήξας...ἀνεμος*.

1076 *χρήζει* scornfully personifies the *κακά*.

1077 *βουλήσομαι*, 'I shall wish': i.e. my wish will remain unaltered

αὕτη δ' ἴσως, φρονεῖ γὰρ ὡς γυνὴ μέγα,
 τὴν δυσγένειαν τὴν ἐμὴν αἰσχύνεται.
 ἐγὼ δ' ἐμαυτὸν παῖδα τῆς Τύχης νέμων
 τῆς εὖ διδούσης οὐκ ἀτιμασθήσομαι.
 τῆς γὰρ πέφυκα μητρός· οἱ δὲ συγγενεῖς
 μῆνές με μικρὸν καὶ μέγαν διώρισαν.
 τοίοςδε δ' ἐκφύς οὐκ ἂν ἐξέλθοιμ' ἔτι

1080

until it has been satisfied. Cp. 1446 προστρέψομαι: *Al.* 681 ὥφελειν βουλήσομαι, it shall henceforth be my aim: *O. C.* 1289 καὶ ταῦτ' ἀφ' ὑμῶν...βουλήσομαι|...κυρεῖν ἐμοί. That these futures are normal, and do not arise from any confusion of present *wish* with future *act*, may be seen clearly from *Plat. Phaedo* 91 A καὶ ἐγὼ μοι δοκῶ ἐν τῷ παρόντι τοσοῦτον μόνον ἐκείνων διοίσειν· οὐ γὰρ ὅπως τοῖς παροῦσιν ἂ ἐγὼ λέγω δόξει ἀληθῆ προθυμηθήσομαι: and *ib.* 191 C.

1078 ὡς γυνή, in a woman's way: though, as it is, her 'proud spirit' only reaches the point of being sensitive as to a lowly origin. Oedipus himself μέγα φρονεῖ in a higher sense. The sentiment implies such a position for women as existed in the ordinary life of the poet's age. ὡς is restrictive: cp. 1118: *Thuc.* 4. 84 ἦν δὲ οὐδὲ ἀδύνατος, ὡς Λακεδαιμόνιος, εἰπεῖν. See on 763.

1081 Whatever may have been his human parentage, Oed. is the 'son of Fortune' (said in a very different tone from '*Fortunae filius*' in *Hor. Sat.* 2. 6. 49): Fortune brings forth the months with their varying events; these months, then, are his brothers, who ere now have known him depressed as well as exalted. He has faith in this Mother, and will not shrink from the path on which she seems to beckon him; he will not be false to his sonship. τῆς εὖ διδούσης,

the beneficent: here absol., usu. with dat., as σφῶν δ' εὖ διδοίη *Zeús, O. C.* 1435. Not gen. abs., 'while she prospers me,' since the poet. τῆς for αὐτῆς could stand only at the beginning of a sentence or clause, as 1082.

1082 συγγενεῖς, as being also sons of Τύχη: the word further expresses that their lapse is the measure of his life: cp. 963: ἀλκῇ ξύμφυτος αἰῶν (*Ag.* 107), years with which bodily strength keeps pace. *Pind. Nem.* 5. 40 πότμος συγγενής, the destiny born with one.

1083 διώρισαν: lit., 'have distinguished me as lowly or great': i.e. his life has had chapters of adversity alternating with chapters of prosperity; and the months have marked these off (cp. 723). The metaphor of the months as sympathetic brothers is partly merged in the view of them as divisions of time: see on 866, 1300.

1084 'Having sprung of such parentage (ἐκφύς, whereas φύς would be merely 'having been born such') I will never afterwards prove (ἐξέλθοιμι, *evadam*, cp. 1011) another man' (ἄλλος, i.e. false to my own nature). The text is sound. The license of ποτ' at the beginning of 1085 is to be explained on essentially the same principle as μέλας δ' |, etc. (29, cp. 785, 791) at the end of a verse; viz. that, where the

ποτ' ἄλλος, ὥστε μὴ 'κμαθεῖν τοῦμὸν γένος. 1085

ΧΟ. στρ. εἴπερ ἐγὼ μάντις εἰμὶ καὶ κατὰ γνώμαν ἴδρις,
οὐ τὸν Ὀλυμπον ἀπείρων,
ὦ Κιθαιρῶν, οὐκ ἔσει τὰν αὔριον 1090

movement of the thought is rapid, one verse can be treated as virtually continuous with the next: hence, too, *Ai.* 986 οὐχ ὅσον τάχος | δῆτ' αὐτὸν ἄξεις δεῦρο: *Ph.* 66 εἰ δ' ἐργάσει | μὴ ταῦτα. So here *Soph.* has allowed himself to retain *ἔτι* | *ποτέ* in their natural connection instead of writing *ἔτι* | ἄλλος ποτ'. The genuineness of *ποτ'* is confirmed by the numerous instances in which *Soph.* has combined it with *ἔτι*, as above, 892, below, 1412: *Ai.* 98, 687: *Tr.* 830, 922.

1086—1109 This short ode holds the place of the third *στάσιμον*. But it has the character of a 'dance-song' or *ὑπόρχημα*, a melody of livelier movement, expressing joyous excitement. The process of discovery now approaches its final phase. The substitution of a *hyporcheme* for a regular *stasimon* has here a two-fold dramatic convenience. It shortens the interval of suspense; and it prepares a more forcible contrast. A *hyporcheme* is substituted for a *stasimon* with precisely similar effect in the *Ajax*, where the short and joyous invocation of Pan immediately precedes the catastrophe (693—717).

Strophe (1086—1097). Our joyous songs will soon be celebrating Cithaeron as native to Oedipus.

Antistrophe (1098—1109). Is he a son of some god,—of Pan or Apollo, of Hermes or Dionysus?

1086 μάντις: as *El.* 472 εἰ μὴ γὰρ παράφρων μάντις ἔφυν καὶ γνώμας | λειπομένα σοφᾶς: so *O. C.*

1080, *Ant.* 1160, *Ai.* 1419: cp. *μαντεύομαι* = 'to presage.'

1087 κατὰ with an accus. of respect is somewhat rare (*Tr.* 102 *κρατιστεύων κατ' ὄμμα*: *ib.* 379), except in such phrases as *κατὰ πάντα, κατ' οὐδέν, κατὰ τοῦτο*. Cp. *Metrical Analysis*.

1088 οὐ = οὐ μὰ: see on 660. ἀπείρων = ἀπειρος: conversely *Soph.* used ἀπειρος in the commoner sense of ἀπείρων, 'vast,' fr. 481 *χιτῶν ἀπειρος ἐνδυτήριος κακῶν*. *περά-ω*, to go through, *πείρα* (*περία*), a going through (*peritus, periculum*), are closely akin to *πέρα*, beyond, *πέρας*, *πείραρ* a limit (*Curt. Etym.* §§ 356, 357): in poetical usage, then, their derivatives might easily pass into each other's meanings.

1090 τὰν αὔριον πανσέληνον, 'the full-moon of to-morrow,' acc. of ἡ αὔριον πανσέληνος (there is no adj. αὔριος), as *Eur. Alc.* 784 τὴν αὔριον μέλλουσαν, acc. of ἡ αὔριον μέλλουσα: *Hérr.* 1117 τὸν αὔριον χρόνον. At Athens the great Dionysia were immediately followed by the Πάνδια, a festival held at full-moon in the middle of the month Elaphebolion (at the beginning of April). πανσέληνον (*sc.* ὥραν): *Her.* 2. 47 ἐν τῇ αὐτῇ πανσέληνῳ. For the acc., cp. n. on 1138, *χειμῶνα*. The meaning is: 'at the next full-moon we will hold a joyous παννυχίς, visiting the temples with χοροί (*Ant.* 153) in honour of the discovery that Oedipus is of Theban birth; and thou, Cithaeron, shalt be a theme of our song.'

πανσέληνον, μὴ οὐ σέ γε καὶ πατριώταν Οἰδίπουν
 5 καὶ τροφὸν καὶ ματέρ' αὖξειν,
 καὶ χορεύεσθαι πρὸς ἡμῶν, ὥς ἐπὶ ἡρα φέροντα
 τοῖς ἐμοῖς τυράννοις.
 ἡΐε Φοῖβε, σοὶ δὲ ταῦτ' ἀρέστ' εἴη.

ἀντ. τίς σε, τέκνον, τίς σ' ἔτικτε τᾶν μακραίωνων
 ἄρα 1098

Πανὸς ὀρεσσιβάτα πα- 1100
 τρὸς πελασθεῖς; ἢ σέ γ' εὐνάτειρά τις

1091 πατριώταν, since Cithæron partly belongs to Boeotia. I read Οἰδίπουν instead of Οἰδίπου, as affording a better subject for αὖξειν than (1) ἡμᾶς understood, which is impossibly harsh, or (2) τᾶν... πανσέληνον: 'Thou shalt not fail to know that Oedipus honours thee both as native to him (i.e. as belonging to his Theban fatherland), and as his nurse and mother (see below); and that thou art celebrated in choral song by us (πρὸς ἡμῶν), seeing that thou art well-pleasing to him.' μὴ οὐ with αὖξειν, because οὐκ ἀπείρων ἔσει = a verb of hindrance or denial with a negative: the experience shall not be refused to thee, but that he shall honour thee. αὖξειν, not merely by praises, but by the fact of his birth in the neighbourhood.

1092 τροφὸν, as having sheltered him when exposed: τί μ' ἐδέχου; 1391. ματέρ', as the place from which his life rose anew, though it had been destined to be his τάφος, 1452.

1094 χορεύεσθαι, to be celebrated with choral song: Ant. 1153 πάννυχτοι | χορεύουσι τὸν ταμίαν Ἰακχον.

1095 ἐπὶ ἡρα φέροντα: see Merry's note on Od. 3. 164 αὐτὶς ἐπ' Ἀτρεΐδῃ Ἀγαμέμνονι ἡρα φέροντες. ἡρα was probably acc.

sing. from a nom. ἡρ, from root ἄρ (to fit), as = 'pleasant service.' After the phrase ἡρα φέρειν had arisen, ἐπὶ was joined adverbially with φέρειν, ἐπὶ ἡρα φέρειν being equivalent to ἡρα ἐπιφέρειν. τοῖς ἐμοῖς τυρ., i.e. to Oedipus: for the plur., see on θανάτων, 497.

1096 ἡΐε, esp. as the Healer: see on 154.

1097 σοὶ δὲ: El. 150 Νιόβα, σὲ δ' ἔγωγε νέμω θεόν. ἀρέστ': i.e. consistent with those oracles which still await a λύσις εὐαγής (921).

1098 ἔτικτε: see on 870.

1099 τᾶν μακραίωνων: the Nymphs, who, though not immortal, live beyond the human span.

1100 For ὀρεσσιβάτα προσπελασθεῖς of the MSS. Lachmann conjectured πατρὸς πελασθεῖς, in order to supply the syllable deficient after ὀρεσσιβάτα. πατρὸς, written πρὸς, would explain the whole corruption.

1101 ἢ σέ γ' εὐνάτειρά τις is Arndt's emendation of the MS. ἢ σέ γε τις θυγάτηρ. The metre is thus reconciled with that of the strophe, 1090, οὐκ ἔσει τὸν αὖριον. Cp. Aesch. P. V. 895 λεχέων Διὸς εὐνάτειραν. 'Or was it a bride of Loxias that bore thee?' For σέ γε following σε cp. Ph. 1116 πότμος σε δαϊμόνων τάδ' | οὐδὲ σέ γε δόλος ἔσχεν.

Λοξίου; τῷ γὰρ πλάκες ἀγρόνομοι πᾶσαι φίλαι
 5 εἴθ' ὁ Κυλλάνας ἀνάσσω, 1104
 εἴθ' ὁ Βακχεῖος θεὸς ναίων ἐπ' ἄκρων ὀρέων εὖ-
 ρημα δέξατ' ἐκ του

Νυμφᾶν Ἑλικωνίδων, αἷς πλεῖστα συμπαίξει.

ΟΙ. εἰ χρὴ τι κάμῃ μὴ συναλλάξαντά πω, 1110
 πρέσβεις, σταθμᾶσθαι, τὸν βοτῆρ' ὄραν δοκῶ,

1103 πλάκες ἀγρόνομοι, 'up-land pastures,' = πλ. ἀγροῦ νεμομένου: so ἀγρον. αὐλαῖς, *Ant.* 785. Apollo as a pastoral god had the title of Νόμος, which was esp. connected with the legend of his serving as shepherd to Laomedon on Ida and to Admetus in Thessaly. Macrobius 1. 17. 43 (Apollinis) *aedes ut ovium pastoris sunt apud Camirenses* [in Rhodes] ἐπιμηλίου, *apud Naxios ποιμνίου, itemque deus ἀρνοκόμης colitur, et apud Lesbios ναπαῖος* [cp. above, 1026], *et multa sunt cognomina per diversas civitates ad dei pastoris officium tendentia.*

1104 ὁ Κυλλάνας ἀνάσσω, Hermes: *Hom. Hymn.* 3. 1: *Verg. Aen.* 8. 138 *quem candida Maia | Cyllenes gelido conceptum vertice fudit.* The peak of Cyllene (now Ziria), about 7300 ft. high, in N. E. Arcadia, is visible from the Boeotian plain near Leuctra, where Cithaeron is on the south and Helicon to the west, with a glimpse of Parnassus behind it: see my *Modern Greece*, p. 77.

1105 ὁ Βακχεῖος θεός, not 'the god Βάκχος,' but 'the god of the Βάκχοι,' the god of Bacchic frenzy; *Hom. Hymn.* 19. 46 ὁ Βάκχειος Διόνυσος: *O. C.* 678 ὁ Βακχιώτας... Διόνυσος.

1107 εὖρημα expresses the sudden delight of the god when he receives the babe from the mother, —as Hermes receives his new-

born son Pan from the Νύμφη εὐπλόκαμος, *Hom. Hymn.* 19. 40 τὸν δ' αἰψ' Ἑρμείης ἐριούνιος ἐς χέρα θῆκεν | δεξάμενος' χαῖρεν δὲ νόψ περιώσια δαίμων. The word commonly = a lucky 'find,' like ἔρμαιον, or a happy thought. In *Eur. Ion* 1349 it is not 'a foundling,' but the box containing σπάργανα found by Ion.

1110—1185 ἐπεισδιδόν τέταρτον. The herdsman of Laius is confronted with the messenger from Corinth. It is discovered that Oedipus is the son of Laius.

1110—1116 The οἰκεύς who alone escaped from the slaughter of Laius and his following had at his own request been sent away from Thebes to do the work of a herdsman (761). Oedipus had summoned him in order to see whether he would speak of λησταί, or of a ληστής (842). But meanwhile a further question has arisen. Is he identical with that herdsman of Laius (1040) who had given up the infant Oedipus to the Corinthian shepherd? He is now seen approaching. With his coming, the two threads of discovery are brought together.

1110 κάμῃ, as well as you, who perhaps know better (1115). μὴ συναλλάξαντά πω, though I have never come into intercourse with him, have never met him: see on 34, and cp. 1130.

ὄνπερ πάλαι ζητούμεν. ἔν τε γὰρ μακρῷ
 γήρα ξυνάδει τῷδε τάνδρῃ σύμμετρος,
 ἄλλως τε τοὺς ἄγοντας ὥσπερ οἰκέτας
 ἔγνωκ' ἑμαυτοῦ· τῇ δ' ἐπιστήμῃ σύ μου 1115
 προὔχοις τάχ' ἄν που, τὸν βοτῆρ' ἰδὼν πάρος.

ΧΟ. ἔγνωκα γάρ, σάφ' ἴσθι· Λαΐου γὰρ ἦν
 εἵπερ τις ἄλλος πιστὸς ὥς νομεὺς ἀνῆρ.

[The aged herd now enters. He wears a coarse tunic (ἐξωμῖς), which leaves the right arm and breast exposed; and a rough sheepskin hangs over his shoulders. He approaches with evident unwillingness, supporting his steps with a staff.]

ΟΙ. σὲ πρῶτ' ἐρωτῶ, τὸν Κορίνθιον ξένον,
 ἦ τόνδε φράζεις; ΑΓ. τοῦτον, ὄνπερ εἰσοράς. 1120

ΟΙ. οὗτος σύ, πρέσβυ, δεῦρό μοι φώνει βλέπων
 ὅσ' ἄν σ' ἐρωτῶ. Λαΐου ποτ' ἦσθα σύ;

ΘΕΡΑΠΩΝ.

ἦ, δοῦλος οὐκ ὠνητός, ἀλλ' οἴκοι τραφεῖς.

1112 ἐν...γήρα: ἐν describes the condition in which he is, as *Ph.* 185 ἐν τ' ὀδύναις ὁμοῦ | λιμῷ τ' οἰκτρός: *Αἰ.* 1017 ἐν γήρα βαρύς.

1113 ξυνάδει with τῷδε τάνδρῃ: σύμμετρος merely strengthens and defines it: he agrees with this man in the tale of his years.

1114 ἄλλως τε, and moreover: cp. *Her.* 6. 105 ἀποπέμπουσι... Φειδιππίδην, Ἀθηναῖον μὲν ἄνδρα ἄλλως δὲ ἡμεροδρόμον, an Athenian, and moreover a trained runner. *Soph.* has ἄλλως τε καὶ = 'especially,' *El.* 1324. 'I know them as servants' would be ἔγνωκα ὄντας οἰκέτας. The ὥσπερ can be explained only by an ellipse: ὥσπερ ἂν γνόην οἰκέτας ἑμαυτοῦ (cp. 923). Here it merely serves to mark his first impression as they come in sight: 'I know those who bring him as (methinks) servants of mine own.'

1117 γάρ, in assent ('you are right, for,' etc.), 731: *Ph.* 756:

Ant. 639, etc. Λαΐου γὰρ ἦν... νομεὺς: a comma at ἦν is of course admissible (cp. 1122), but would not strictly represent the Greek construction here, in which the expression of the idea—Λαΐου ἦν πιστὸς νομεὺς, εἵπερ τις ἄλλος—has been modified by the addition of the restrictive ὥς before νομεὺς. ὥς only means that the sense in which a νομεὺς can show πίστις is narrowly limited by the sphere of his work. See on 763: cp. 1078.

1119 τὸν Κορίνθ. ξένον with σέ, instead of a vocative, gives a peremptory tone: *Ant.* 441 σέ δῆ, σέ τὴν νεύουσιν εἰς πέδον κάρα, | φῆς ἢ καταρνεῖ κ.τ.λ., where the equivalent of ἐρωτῶ here is understood. Cp. *Αἰ.* 71 οὗτος, σέ τὸν τὰς κ.τ.λ. So in the nomin., *Xen. Cyr.* 4. 5. 22 σὺ δ', ἔφη, ὁ τῶν Ἑρκανίων ἀρχων, ὑπόμεινον.

1123 ἦ, the old Attic form of the 1st pers., from ἔα: so the best

- ΟΙ. ἔργον μεριμνῶν ποῖον ἢ βίον τίνα;
 ΘΕ. ποίμναις τὰ πλείστα τοῦ βίου συνειπόμην. 1125
 ΟΙ. χώροις μάλιστα πρὸς τίσι ξύναυλος ὦν;
 ΘΕ. ἦν μὲν Κιθαιρών, ἦν δὲ πρόσχωρος τόπος.
 ΟΙ. τὸν ἄνδρα τόνδ' οὖν οἶσθα τῇδέ που μαθών;
 ΘΕ. τί χρῆμα δρῶντα; ποῖον ἄνδρα καὶ λέγεις;
 ΟΙ. τόνδ' ὃς πάρεστιν· ἢ ξυναλλάξας τί πω; 1130
 ΘΕ. οὐχ ὥστε γ' εἰπεῖν ἐν τάχει μνήμης ὕπο.
 ΑΓ. κοῦδέν γε θαῦμα, δέσποτ'. ἀλλ' ἐγὼ σαφῶς
 ἀγνώτ' ἀναμνήσω νιν. εὖ γὰρ οἶδ' ὅτι

mss. in Plat. *Phaed.* 61 B, etc. That Soph. used ἦ here and in the *Niobe* (fr. 409) is stated by the schol. on *Il.* 5. 533 and on *Od.* 8. 186. L has ἦν here and always, except in *O. C.* 973, 1366, where it gives ἦ. οἴκοι τραφεῖς, and so more in the confidence of the master. Such *vernae* were called οἰκογενεῖς, οἰκοτραφεῖς, ἐνδογενεῖς, or οἰκότριβες.

1124 μεριμνῶν: in classical Greek μεριμνᾶν is usu. 'to give one's thought to a question' (as of philosophy, Xen. *Mem.* 4. 7. 6 τὸν ταῦτα μεριμνῶντα): here merely = 'to be occupied with': cp. *Cyr.* 8. 7. 12 τὸ πολλὰ μεριμνᾶν, and so in the *N. T.*, 1 Cor. 7. 33 μεριμνᾷ τὰ τοῦ κόσμου.

1126 ξύναυλος, prop. 'dwelling with' (μανία ξύναυλος *Αἰ.* 611): here, after πρὸς, merely: 'having thy haunts': an instance of that redundant government which Soph. often admits: below 1205 ἐν πόνοις | ξύνοικος: *Αἰ.* 464 γυμνὸν...τῶν ἀριστείων ἄτερ: *Ph.* 31. κενὴν οἴκησιν ἀνθρώπων δίχα: *Ant.* 919 ἔρημος πρὸς φίλων: 445 ἐξω βαρεῖας αἰτίας ἐλεύθερον.

1127 ἦν μὲν, as if replying to χώροι τίνες ἦσαν πρὸς οἷς ξύν. ἦσθα;

1128 οἶσθα with μαθών, are you aware of having observed this

man here? Cp. 1142 οἶσθα...δοῦς; 'do you *know* this man, through having observed him?' εἰδέναι, implying intuitive apprehension, is not said of merely recognising persons (οἶδε σε would mean, 'he knows thy nature,' Plat. *Crito* 44 B); so *scire*, *wissen*, *savoir*, Ital. *sapere*: γιγνώσκω, implying a process of examination, applies to all mediate knowledge, through the senses, of external objects: so *noscere*, *kennen*, *connaître*, Ital. *conoscere*.

1129 καὶ λέγεις: see on 772.

1130 The constr. is οἶσθα μαθών...ἢ ξυναλλάξας; Oed. takes no more notice of the herdsman's nervous interruption than is necessary for the purpose of sternly keeping him to the point. Cp. verse 1037, which continues after an interruption the construction of verse 1035.

1131 οὐχ ὥστε γ' εἰπεῖν: cp. 361. μνήμης ὕπο, at the prompting of memory,—ὕπο having a like force as in compound verbs meaning to 'suggest,' etc.: Plut. *Mor.* 813 Ε λογισμοὺς οὓς ὁ Περικλῆς αὐτὸν ὑπεμνήμησεν, recalled to his mind: so ὑποβολεύς (ib.), 'a prompter.'

1133 ἀγνώτ' = οὐ γιγνώσκοντα, not recognising me: see on 677.

κάτοιδεν ἡμος τὸν Κιθαιρῶνος τόπον
 ὁ μὲν διπλοῖσι ποιμνίαις, ἐγὼ δ' ἐνὶ
 ἐπλησίαζον τῷδε τάνδρῳ τρεῖς ὅλους
 ἐξ ἡρος εἰς ἀρκτοῦρον ἐκμήνους χρόνους·
 χειμῶνα δ' ἤδη τὰμά τ' εἰς ἔπαυλ' ἐγὼ

1135

1134 Soph. has the epic ἡμος in two other places of dialogue, *Tr.* 531 (answered by τῆμος) and 155; also once in lyrics *Al.* 935: Eur. once in lyrics (*Hec.* 915); Aesch. and Comedy, never. τὸν Κιθαιρῶνος τόπον. The sentence begins as if it were meant to proceed thus: τὸν Κ. τόπον ὁ μὲν διπλοῖς ποιμνίαις ἐνέμετο, ἐγὼ δ' ἐνὶ (ἐνεμόμην), πλησιάζων αὐτῷ; but, the verb ἐνέμετο having been postponed, the participle πλησιάζων is irregularly combined with the notion of ἐνεμόμην, and turned into a finite verb, ἐπλησίαζον,—thus leaving τὸν Κ. τόπον without any proper government. Cp. *El.* 709, where the change of πῆλαντες into ἐπῆλαν delays (though without superseding, as here) the government of αὐτούς. For the irregular but very common change of participle into finite verb cp. *El.* 190: *Ani.* 810: *Tr.* 676: Thuc. 4. 100 προσέβαλον τῷ τειχίσματι, ἄλλω τε τρόπῳ πειράσαντες καὶ μηχανὴν προσήγαγον.

1137 ἐξ ἡρος εἰς ἀρκτοῦρον: from March to September. In March the herd of Polybus drove his flock up to Cithaeron from Corinth, and met the herd of Laius, who had brought up his flock from the plain of Thebes. For six months they used to consort in the upland glens of Cithaeron; then, in September, when Arcturus began to be visible a little before dawn, they parted, taking their flocks for the winter into homesteads near Corinth and

Thebes. ἀρκτοῦρον, (the star α of the constellation Boötes,) first so called in Hes. *Op.* 566 where (610) his appearance as a morning star is the signal for the vintage. Hippocrates, *Epidem.* 1. 2. 4, has περὶ ἀρκτοῦρον as = 'a little before the autumnal equinox': and Thuc. 2. 78 uses περὶ ἀρκτοῦρον ἐπιτολὰς to denote the same season. See Appendix, Note on 1137, in larger edition. ἐκμήνους. Plato (*Legg.* 916 B) ἐντὸς ἐκμήνου, sc. χρόνου. Aristotle also has this form. Cp. ἐκπλεθρος (Eur.), ἐκπους, ἐκπλευρος. The form ἐξμέδιμνον in Ar. *Pax* 631 is an Atticism: cp. ἐξ-πουν Plat. *Comicus* fr. 36. Besides ἐκμηνος, Aristotle uses the form ἐξάμηνος, as he has also ἐξάπους. The Attic dialect similarly preferred πεντέπους to πεντάπους, ὀκτώπους to ὀκτάπους, but always said πενταπλοῦς, ἐξαπλοῦς, ὀκταπλοῦς.

1138 The fact that L has χειμῶνα without notice of a variant, while some other MSS. notice it as a variant on their χειμῶνι, is in favour of the accus., the harder reading. It may be rendered, 'for the winter,' since it involves the notion of the time *during* which the flock was to remain in the ἔπαυλα. It is, however, one of those temporal accusatives which are almost adverbial, the idea of *duration* being merged in that of *season*, so that they can even be used concurrently with a temporal genitive: Her. 3. 117 τὸν μὲν γὰρ χειμῶνα θεῖ σφι ὁ θεός... τοῦ

ἤλαυνον οὗτός τ' εἰς τὰ Λαΐου σταθμά.

λέγω τι τούτων, ἢ οὐ λέγω πεπραγμένον; 1140

ΘΕ. λέγεις ἀληθῆ, καίπερ ἐκ μακροῦ χρόνου.

ΑΓ. φέρ' εἰπὲ νῦν, τότε οἶσθα παῖδά μοί τινα
δούς, ὥς ἐμαυτῷ θρέμμα θρεψαίμην ἐγώ;

ΘΕ. τί δ' ἔστι; πρὸς τί τοῦτο τοῦτος ἱστορεῖς;

ΑΓ. ὅδ' ἐστίν, ὦ τᾶν, κείνος ὃς τότε ἦν νέος. 1145

ΘΕ. οὐκ εἰς ὄλεθρον; οὐ σιωπήσας ἔσει;

ΟΙ. ᾧ, μὴ κόλαζε, πρέσβυ, τόνδ', ἐπεὶ τὰ σὰ
δεῖται κολαστοῦ μᾶλλον ἢ τὰ τοῦδ' ἔπη.

ΘΕ. τί δ', ὦ φέριστε δεσποτῶν, ἀμαρτάνω;

δὲ θέρεος σπείροντες... χρῆσκοντο
τῷ ὕδατι. 2. 95 τῆς μὲν ἡμέρης
ἰχθὺς ἀγρεύει, τὴν δὲ νύκτα τάδε
αὐτῷ χρᾶται. 2. 2 τὴν ὥρην
ἐπαγινέειν σφι αἰγας, 'at the due
season.' Hes. *Op.* 174 οὐδέ ποτ'
ἡμαρ | παύσσονται... οὐδέ τι νύκτωρ.
The tendency to such a use of the
accus. may have been an old trait
of the popular language (cp. ἁω-
ρίαν ἦκοντες Ar. *Ach.* 23: καιρὸν
ἐφήκεις Soph. *Al.* 34: ἔθνον, ὥραν
οὐδενὸς κοινὴν θεῶν Aesch. *Eum.*
109). Modern Greek regularly
uses the accus. for the old tempo-
ral dat.: e.g. τὴν τρίτην ἡμέραν for
τῇ τρίτῃ ἡμέρᾳ. Classical prose
would here use the genit.: Thuc.
1. 30 χειμῶνος ἤδη ἀνεχώρησαν.
The division of the year implied
is into ἔαρ, θέρος (including ὀπώ-
ρα), and χειμῶν (including φθινό-
πωρον).

1140 πεπραγμένον, predicate:
= πεπρακτά τι τούτων ᾧ λέγω;

1141 ἐκ, properly 'at the inter-
val of'; cp. Xen. *An.* 1. 10. 11 ἐκ
πλέονος ἢ τὸ πρόσθεν ἔφευγον, at a
greater distance: so ἐκ τόξου ῥύ-
ματος, at the interval of a bow-
shot, *ib.* 3. 3. 15.

1144 τί δ' ἔστι; = 'what is the
matter?' 'what do you mean?'
Tr. 339, *El.* 921, etc. πρὸς τί
cannot be connected as a relative

clause with τί δ' ἔστι, since τίς in
classical Greek can replace ὅστις
only where there is an indirect
question; e.g. εἰπὲ τί σοι φίλον.
Cp. *El.* 316. Hellenistic Greek
did not always observe this rule:
Mark 14. 36 οὐ τί ἐγὼ θέλω, ἀλλὰ
τί σύ.

1145 ὦ τᾶν, triumphantly, 'my
good friend.' It is not meant to
be a trait of rustic speech: in *Ph.*
1387 Neoptolemus uses it to Phi-
loctetes; in Eur. *Her.* 321 Iolaus
to Demophon, and *ib.* 688 the
θεράπων to Iolaus; in *Bacch.* 802
Dionysus to Pentheus.

1146 οὐκ εἰς ὄλεθρον; see on
430. οὐ σιωπήσας ἔσει; = a fut.
perfect, — at once, or once for all;
Dem. or. 4 § 50 τὰ δέοντα ἐσβμεθα
ἐγνωκότες καὶ λόγων ματαίων ἀπ-
ηλλαγμένοι. So *Ant.* 1067 ἀντι-
δοὺς ἔσει, *O. C.* 816 λυπηθεὶς ἔσει.
The situation shows that this is
not an 'aside.' The θεράπων,
while really terrified, could affect
to resent the assertion that his
master had been a foundling.

1147 κόλαζε: of words, *Al.*
1107 τὰ σέμν' ἔπη | κόλαζ' ἐκέ-
νους. But a threatening gesture
may, of course, have accompanied
v. 1146.

1149 ὦ φέριστε: in tragedy only
here and Aesch. *Th.* 39 ('Ετεόκλεες,

- ΟΙ. οὐκ ἐννέπων τὸν παῖδ' ὃν οὗτος ἱστορεῖ. 1150
 ΘΕ. λέγει γὰρ εἰδὼς οὐδέν, ἀλλ' ἄλλως πονεῖ.
 ΟΙ. σὺ πρὸς χάριν μὲν οὐκ ἐρεῖς, κλαίων δ' ἐρεῖς.
 ΘΕ. μὴ δῆτα, πρὸς θεῶν, τὸν γέροντά μ' αἰκίσῃ.
 ΟΙ. οὐχ ὡς τάχος τις τοῦδ' ἀποστρέψει χέρας;
 ΘΕ. δύστηνος, ἀντὶ τοῦ; τί προσχρήζων μαθεῖν; 1155
 ΟΙ. τὸν παῖδ' ἔδωκας τῷδ' ὃν οὗτος ἱστορεῖ;
 ΘΕ. ἔδωκ'. ὀλέσθαι δ' ὠφέλον τῇδ' ἡμέρᾳ.
 ΟΙ. ἀλλ' εἰς τόδ' ἥξεις μὴ λέγων γε τοῦνδικον.
 ΘΕ. πολλῶ γε μᾶλλον, ἣν φράσω, διόλλυμαι. 1160
 ΟΙ. ἀνὴρ ὅδ', ὡς ἔοικεν, ἐς τριβάς ἐλᾷ.
 ΘΕ. οὐ δῆτ' ἔγωγ', ἀλλ' εἶπον ὡς δοίην πάλαι.
 ΟΙ. πόθεν λαβών; οἰκείον, ἢ ἔξ ἄλλου τινός;
 ΘΕ. ἐμὸν μὲν οὐκ ἔγωγ', ἐδεξάμην δέ του.
 ΟΙ. τίνος πολιτῶν τῶνδε κακ ποίας στέγης;
 ΘΕ. μὴ πρὸς θεῶν, μὴ, δέσποθ', ἱστόρει πλέον. 1165
 ΟΙ. ὅλωλας, εἴ σε ταῦτ' ἐρήσομαι πάλιν.
 ΘΕ. τῶν Λαΐου τοιῦν τις ἦν γεννημάτων.

φέρτεστε Καδμείων ἀναξ): ironical in Plat. *Phaedr.* 238 D.

1151 ἄλλως πονεῖ: the theory which he labours to establish is a mere delusion.

1152 πρὸς χάριν: 'with a good grace,' so as to oblige: Dem. or. 8 § 1 μῆτε πρὸς ἔχθραν ποιεῖσθαι λόγον μηδένα μῆτε πρὸς χάριν: *Ph.* 594 πρὸς ἰσχύος κράτος, by main force. κλαίων: see on 401.

1154 Cp. *Ai.* 72 τὸν τὰς αἰχμαλωτιδας χέρας | δεσμοῖς ἀπενθύνοντα (preparatory to flogging): *Od.* 22. 189 σὺν δὲ πόδας χεῖρας τε δέον θυμαλγείῃ δεσμῷ | εὖ μαλ' ἀποστρέψαντε (of Melanthius the goat-herd): then κλον' ἂν ὑψηλὴν ἔρυσαν πέλασσαν τε δοκοῖσιν: and so left him hanging.

1155 δύστηνος points to the coming disclosure: cp. 1071.

1158 εἰς τόδ' = εἰς τὸ ὀλέσθαι: *Ai.* 1365 αὐτὸς ἐνθάδ' ἴξομαι, i.e. εἰς τὸ θάπτεσθαι. τοῦνδικον, 'the

honest truth.'

1160 ἐς τριβάς ἐλᾷ, will push (the matter) to delays (*Ant.* 577 μὴ τριβάς ἔτι),—is bent on protracting his delay: ἐλαύνειν as in *Her.* 2. 124 ἐς πᾶσαν κακότητα ἐλάσαι, they said that he went all lengths in wickedness: Tyrtæus 11. 10 ἀμφοτέρων δ' εἰς κόρον ἡλάσατε, ye had taken your fill of both. For the fut., expressing resolve, cp. *Ar. Av.* 759 αἶρε πλῆκτρον, εἰ μαχεῖ.

1161 Remark πάλαι referring to 1157: so *duidum* can refer to a recent moment.

1167 The words could mean either: (1) 'he was one of the children of Laïus'; or (2) 'he was one of the children of the household of Laïus,' τῶν Λαΐου being gen. of οἱ Λαΐου. The ambiguity is brought out by 1168. See on 814.

- ΟΙ. ἡ δοῦλος, ἡ κείνου τις ἐγγενὴς γεγώς;
 ΘΕ. οἴμοι, πρὸς αὐτῷ γ' εἰμὶ τῷ δεινῷ λέγειν.
 ΟΙ. κάγωγ' ἀκούειν· ἄλλ' ὅμως ἀκουστέον. 1170
 ΘΕ. κείνου γέ τοι δὴ παῖς ἐκλήζεθ'. ἡ δ' ἔσω
 κάλλιστ' ἂν εἴποι σὴ γυνή τάδ' ὥς ἔχει.
 ΟΙ. ἡ γὰρ δίδωσιν ἥδε σοι; ΘΕ. μάλιστ', ἄναξ.
 ΟΙ. ὥς πρὸς τί χρείας; ΘΕ. ὥς ἀναλώσαιμί νιν.
 ΟΙ. τεκοῦσα τλήμων; ΘΕ. θεσφάτων γ' ὅκνω κακῶν. 1175
 ΟΙ. ποίων; ΘΕ. κτενεῖν νιν τοὺς τεκόντας ἦν λόγος.
 ΟΙ. πῶς δῆτ' ἀφῆκας τῷ γέροντι τῷδε σύ;
 ΘΕ. κατοικτίσας, ὦ δέσποθ', ὥς ἄλλην χθόνα
 δοκῶν ἀποίσειν, αὐτὸς ἐνθεν ἦν· ὁ δὲ
 κάκ' ἐς μέγιστ' ἔσωσεν. εἰ γὰρ οὗτος εἶ 1180
 ὄν φησιν οὗτος, ἴσθι δύσποτμος γεγώς.
 ΟΙ. ἰοὺ ἰοὺ· τὰ πάντ' ἂν ἐξήκοι σαφῇ.
 ὦ φῶς, τελευταῖόν σε προσβλέψαιμι νῦν,
 ὅστις πέφασμαι φύς τ' ἀφ' ὧν οὐ χρῆν, ξὺν οἷς τ'

1168 κείνου τις ἐγγενὴς γεγώς, some one belonging by birth to his race, the genit. depending on the notion of γένος in the adj., like δωμάτων ὑπόστεγοι, *El.* 1386.

1169 I am close on the horror, —close on uttering it: (ὥστε) λέγειν being added to explain the particular sense in which *he* is πρὸς τῷ δεινῷ, as ἀκούειν defines that in which Oedipus is so. Cp. *El.* 542 τῶν ἐμῶν... ἡμερον τέκνων... ἔσχε δαίσασθαι: Plat. *Crito* 52 B οὐδ' ἐπιθυμία σε ἄλλης πόλεως οὐδ' ἄλλων νόμων ἔλαβεν εἰδέναι.

1174 ὥς = 'in her intention': see on 848. πρὸς τί χρείας nearly = πρὸς ποῖαν χρεῖαν, with a view to what kind of need or desire, *i.e.* with what aim: cp. 1443; *Ant.* 1229 ἐν τῷ (= τίνι) ξυμφορᾷς, in what manner of plight.

1176 τοὺς τεκόντας, not, as usually, 'his parents' (999), but 'his father': the plural as τυράννοισι, 1095.

1178 f. 'I gave up the child

through pity,' ὥς δοκῶν, 'as thinking' etc.: *i.e.* as one might fitly give it up, who so thought. This virtually elliptic use of ὥς is distinct from that at 848, which would here be represented by ὥς ἀποίσουντι. ἄλλην χθόνα ἀποίσειν (αὐτὸν): cp. *O. C.* 1769 Θήβας δ' ἡμᾶς | τὰς ὠγυγίους πέμψον.

1180 κάκ': a disyllabic subst. or adj. with short penult. is rarely elided unless, as here, it is (a) *first* in the verse, and also (b) *emphatic*: so *O. C.* 48, 796.

1182 'Oh, oh! All come to pass,—all true!' ἂν ἐξήκοι, *must have come true* (cp. 1011), the opt. as Plat. *Gorg.* 502 D οὐκοῦν ἡ ῥητορικὴ δημηγορία ἂν εἴη: Her. 1. 2 εἶησαν δ' ἂν οὗτοι Κρήτες.

1184 f. 'I who have been found accursed in birth, accursed in wedlock, accursed in the shedding of blood!' ἀφ' ὧν οὐ χρῆν (φῶναι), since he was foredoomed to the acts which the two following clauses express.

οὐ χρῆν ὁμιλῶν, οὓς τέ μ' οὐκ ἔδει κτανῶν. 1185

[He rushes into the palace.]

ΧΟ. στρ. α'. ἰὼ γενεαὶ βροτῶν,
ὥς ὑμᾶς ἴσα καὶ τὸ μηδὲν ζώσας ἐναριθμῶ.
τίς γάρ, τίς ἀνὴρ πλέον
τᾶς εὐδαιμονίας φέρει 1190
ἢ τοσοῦτον ὅσον δοκεῖν
καὶ δόξαντ' ἀποκλίνει;
τὸν σὸν τοι παράδειγμ' ἔχων,
τὸν σὸν δαίμονα, τὸν σὸν, ὦ τλᾶμον Οἰδιπόδα,
βροτῶν 1195

1186—1222 στάσιμον τέταρτον.

1st *strophe* (1186—1195). How vain is mortal life! 'Tis well seen in Oedipus:

1st *antistrophe* (1196—1203): who saved Thebes, and became its king:

2nd *strophe* (1204—1212): but now what misery is like to his?

2nd *antistrophe* (1213—1222). Time hath found thee out and hath judged. Would that I had never known thee! Thou wast our deliverer once; and now by thy ruin we are undone.

1187 ὥς with ἐναριθμῶ: τὸ μηδὲν adverbially with ζώσας: i.e. how absolutely do I count you as living a life which is no life. ζώσας should not be taken as='while you live,' or, 'though you live.' We find οὐδὲν εἰμι, 'I am no more,' and also, with the art., τὸ μηδὲν εἰμι, 'I am as if I were not': *Tr.* 1107 καὶ τὸ μηδὲν ὦ: *Αἰ.* 1275 τὸ μηδὲν ὄντας. Here ζώσας is a more forcible substitute for ὄσας, bringing out the contrast between the semblance of vigour and the real feebleness. ἴσα καὶ=ἴσα (or ἴσον) ὥσπερ, a phrase used by *Thuc.* 3. 14 (ἴσα καὶ ἰκέται ἐσμέν), and *Eur. El.* 994 (σεβίζω σ' ἴσα καὶ μάκαρας). ἐναριθμῶ only here,

and (midd.) in *Eur. Or.* 623 εἰ τοῦμὸν ἔχθος ἐναριθμεῖ κῆδός τ' ἐμὸν =ἐν ἀριθμῷ ποιεῖ, if you make of account.

1190 φέρει=φέρεται, cp. 590.

1191 f.: 'than just the seeming, and, after the semblance, a falling away.' δοκεῖν 'to seem,' sc. εὐδαιμονεῖν: not absol., 'to have reputation,' a sense which οἱ δοκοῦντες, τὰ δοκοῦντα can sometimes bear in *direct antithesis* to οἱ ἀδοξοῦντες or the like (*Eur. Hec.* 291 etc.). Cp. *Eur. Her.* 865 τὸν εὐτυχεῖν δοκοῦντα μὴ ζηλοῦν πρὶν ἂν | θανόντ' ἴδῃ τις: *Αἰ.* 125 ὁρῶ γὰρ ἡμᾶς οὐδὲν ὄντας ἄλλο πλὴν | εἰδῶλ' ὅσοι περ ζῶμεν ἢ κούφην σκιάν.

1192 ἀποκλίνει, a metaphor from the heavenly bodies; cp. ἀποκλινομένης τῆς ἡμέρης (*Her.* 3. 104): *Dem. or.* 1 § 13 οὐκ ἐπὶ τὸ ῥαθυμεῖν ἀπέκλινεν. *Xen. Mem.* 3. 5. 13 ἢ πόλις...ἐπὶ τὸ χεῖρον ἐκκλινεν.

1195 οὐδὲν βροτῶν, nothing (i.e. no being) among men, a stronger phrase than οὐδένα (MSS. and some edd.): Nauck compares fr. 652 "Ἀρης γὰρ οὐδὲν τῶν κακῶν λωτίζεται, 'no dastard life': *Hom. Hymn.* 4. 34 οὐ περ τι πεφυγμένον ἔστ' Ἀφροδίτην | οὔτε θεῶν μακάρων οὔτε θνητῶν ἀνθρώπων. The οὐδένα

οὐδὲν μακαρίζω·

ἀντ. α'. ὅστις καθ' ὑπερβολὰν

τοξεύσας ἐκράτησε τοῦ πάντ' εὐδαίμονος ὄλβου,

ὦ Ζεῦ, κατὰ μὲν φθίσας

τὰν γαμψώνυχα παρθένον

5 χρησμοφδόν, θανάτων δ' ἐμᾶ

1200

χώρᾳ πύργος ἀνέστα·

ἐξ οὗ καὶ βασιλεὺς καλεῖ

ἐμὸς καὶ τὰ μέγιστ' ἐτιμάθης, ταῖς μεγάλαισιν ἐν

Θήβαισιν ἀνάσσω.

στρ. β'. τανῦν δ' ἀκούειν τίς ἀθλιώτερος;

1204

of the MSS. involves the resolution of a long syllable (the second of οὐδὲν) which has an ictus; this is inadmissible, as the ear will show any one who considers the antistrophic verse, 1203, Θήβαισιν ἀνάσσω.

1197 καθ' ὑπερβολὰν τοξεύσας, 'sped his shaft with peerless skill,' having hit the answer to the riddle of the Sphinx, when Teiresias and all others had failed: cp. 398: Aesch. Ag. 628 ἔκυρσας ὥστε τοξότης ἄκρος σκοποῦ. ἐκράτησε. At 1193 the Chorus addressed Oedipus: at 1197 (ὅστις κ.τ.λ.) they turn to invoke Zeus as the witness of his achievements; and so in 1200 L, which here has the corrupt ἐκράτησας, rightly gives ἀνέστα. Then at 1201 (ἐξ οὗ κ.τ.λ.) they resume the direct address to Oedipus, which is thenceforth maintained to the end of the ode. To read ἐκράτησας and ἀνέστα would be to efface a fine trait, marking the passion of grief which turns from earth to heaven, and then again to earth. τοῦ πάντ' εὐδαίμονος: for the adverbial πάντα see on 475; also 823, 1425.

1198 φθίσας, because the Sphinx, when her riddle was solved, threw

herself from a rock (Apollod. 3. 5): cp. 397 ἔπαυσά νιν.

1199 τὰν γαμψώνυχα κ.τ.λ. The place of the second adj. may be explained by viewing παρθένον-χρησμοφδόν as a composite idea: cp. Ph. 393 τὸν μέγαν Πάκτωλον-εὐχρυσον: O. C. 1234 τὸ τε κατὰ μεμπτον... | γῆρας-ἄφιλον. So Pind. Pyth. 1. 95, 5. 99 etc. (Fennell, 1. xxxvi.). This is not like τὸ σὸν στόμα...ἐλείνῳ in 672, where see note. παρθένον: see on κόρα, 508.

1200 θανάτων πύργος: see on 218.

1204 ἀκούειν, to hear of, defining ἀθλιώτερος: Eur. Hipp. 1202 φρικώδη κλύειν. Whose woes are more impressive to others, or more cruel for himself? Cp. O. C. 306 πολὺ...τὸ σὸν | ὄνομα διήκει πάντας. The constr. is τίς ἀθλιώτερος ἀκούειν, τίς (ἀθλιώτερος) ξύν-οικος ἐν αἰταις κ.τ.λ., who is more wretched to hear of (whose story is more tragic), who is more wretched as dwelling amid woes (whose present miseries are sharper)? It is not possible to supply μάλλον with ξύνοικος from ἀθλιώτερος.

τίς ἄταις ἀγρίαις, τίς ἐν πόνοις
 ξύνοικος ἀλλαγᾷ βίου;
 ἰὼ κλεινὸν Οἰδίπου κára,

5 ὦ μέγας λιμὴν

1208

αὐτὸς ἤρκεσεν

παιδὶ καὶ πατρὶ θαλαμηπόλῳ πεσεῖν,

πῶς ποτε πῶς ποθ' αἱ πατρῷαί σ' ἄλοκες φέρειν,

τάλας,

σὶγ' ἐδυνάθησαν ἐς τοσόνδε;

ἀντ. β'. ἐφευρέ σ' ἄκονθ' ὁ πάνθ' ὀρώων χρόνος·

1213

δικάζει τὸν ἄγαμον γάμον πάλαι

τεκνοῦντα καὶ τεκνούμενον.

1215

ἰὼ Λαίειον <ὦ> τέκνον,

5 εἶθε σ' εἶθε σε

μήποτ' εἰδόμαν.

δύρομαι γὰρ ὥσπερ ἰάλεμον χέων

1205 ἐν with ἄταις as well as πόνοις: see on 761: for the redundant ἐν...ξύν., 1126.

1206 The dat. ἀλλαγᾷ might be instrumental, but is rather circumstantial, = τοῦ βίου ἡλλαγμένου, 'with all his life reversed.'

1208 λιμὴν: schol. ὅτι μήτηρ ἦν καὶ γυνή ἡ Ἰοκάστη, ἣν λέγει λιμένα. Cp. 420 ff.

1210 πεσεῖν here = ἐμπεσεῖν. Ar. Th. 1122 πεσεῖν ἐς εὐνὰς καὶ γαμήλιον λέχος. The bold use is assisted by θαλαμηπόλῳ (bridegroom) which goes closely with πεσεῖν.

1211 πατρῷαι ἄλοκες, 'the soil wherein thy father sowed': cp. 1256, Ant. 569, Aesch. Th. 753.

1213 ἄκονθ', 'in thy despite'; not as if he had been a criminal who sought to hide conscious guilt; but because he had not foreseen the disclosure which was to result from his inquiry into the murder of Laius.

1214 δικάζει (see on 1205), prop.

'tries,' as a judge tries a cause (δίκην δικάζει): here, 'brings to justice,' punishes: a perhaps unique poetical use. Aesch. has another poet. use, Ag. 1412 δικάζεις...φυγὴν ἐμοί = καταδικάζεις φυγὴν ἐμοῦ. τὸν ἄγαμον γάμον κ.τ.λ.: 'the monstrous marriage, wherein begetter and begotten have long been one': i.e. in which the son has become the husband. The expression is of the same order as τὰ γ' ἔργα μου | πεπονθότ' ἐστὶ μᾶλλον ἢ δεδρακότα, O. C. 266.

1216 ἰὼ Λαίειον ὦ τέκνον. Erfurdt's ὦ is the most probable way of supplying the required syllable, and Reisig's objection to its place is answered by Ai. 395 ἐρεβος ὦ φαειννότατον.

1218 The mss. give δύρομαι γὰρ ὡς περιάλλα [sic; in one ms. ὡς περιάλα] ἰαχέων | ἐκ στομάτων. I conjecture δύρομαι γὰρ ὥσπερ ἰάλεμον χέων | ἐκ στομάτων, 'I lament as one who pours from his lips a dirge': i.e. Oedipus is to me

ἐκ στομάτων. τὸ δ' ὀρθὸν εἰπεῖν, ἀνέπνευσά τ'
ἐκ σέθεν
καὶ κατεκοίμησα τοῦμὸν ὄμμα.

1222

[As the ode closes, the palace doors are flung violently open from within, and a servant of the house, with a look of horror on his face, rushes forth and with great excitement addresses the Chorus.]

as one who is dead. Cp. Pind. *Isthm.* 7. 58 ἐπὶ θρήνον...πολύφαιμον ἔχεαν, 'over the tomb they poured forth a resounding dirge.' Every attempt to explain the vulgate is unavailing. (1) ὥς **περίαλλ'** is supposed to be like ὥς ἐτητύμως, ὥς μάλιστα, 'in measure most abundant.' Now **περίαλλα** could mean only 'preeminently,' 'more than others': Soph. fr. 225 νόμων | οὐδ' Ἰαμύρας **περίαλλα** μουσοποιεῖ, 'strains which *Thamyras* weaves with art preeminent': Ar. *Th.* 1070 τί ποτ' Ἀνδρομέδα | **περίαλλα** κακῶν μέρος ἐξέλαχον; 'why have I, *Andromeda*, been dowered with sorrows above all women?' Pindar *Pyth.* 11. 5 θησαυρὸν δὲν **περίαλλ'** ἐτίμασε Δοξίας, honoured *preeminently*. Here, **περίαλλα** is utterly unsuitable; and the added ὥς makes the phrase stranger still. (2) The MSS. have **ιαχέων**. Both *iachein* and *iachein* occur: but the latter should, with Dindorf, be written *iachein*. The participle, however, is unendurably weak after *δύρομαι*, and leaves ἐκ στομάτων weaker still. (3) ἐκ στομάτων can mean only 'from my lips': it could not mean 'loudly.' (4) **ιάλεμον** gives exactly the right force: for them, Oed. is as the dead. *ialemos* is a wail for the dead in the four places of Eur. where it occurs (*Or.* 1391, *Phoen.* 1033, *Tro.* 600, 1304), in [Eur.] *Rhes.* 895, and in the one place of Aesch., *Suppl.* 115, which is just to our point: the Chorus of Danaïdes say, πάθεα...θρεομένα... |

iachein εἰμυρεπῇ ζῶσα γόοις με τιμῶ, 'lamenting sorrows meet for funeral wails (*i.e.* the sorrows of those who are as dead), while yet living, I chant mine own dirge.' ἐκ στομάτων fits *χέων*, since *chein* was not commonly used absolutely for 'to utter' (as by Pindar, *l. c.* above). (5) The corruption may have thus arisen in a cursive MS.: *ialemon* being written *ialemo*, the last five letters of ὥςπεριαλεμό *cheon* would first generate *acheon* (as in one MS.), or, with the second stroke of the μ, *iachein*: the attempt to find an intelligible word in the immediately preceding group of letters would then quickly produce the familiar **περίαλλα** (in one MS. *περίαλα*). The non-elision of the final α in the MSS. favours this view.

1221 τὸ δ' ὀρθὸν εἰπεῖν, like ὥς εἰπεῖν ἔπος, prefaces the bold figure of speech: I might truly say that by thy means (**ἐκ σέθεν**) I received a new life (when the Sphinx had brought us to the brink of ruin); and now have again closed my eyes in a sleep as of death,—since all our weal perishes with thine. The Thebans might now be indeed described as *stántes t' es órthon kai pesóntes ústeron* (50). ἀνέπνευσα, 'revived,' *i.e.* was delivered from anguish; cp. *Il.* 11. 382 ἀνέπνευσαν κακότητος, had a respite from distress: *At.* 274 ἔληξε κἀνέπνευσε τῆς νόσου.

1222 κατεκοίμησα: cp. Aesch. *Ag.* 1293 ὥς ἀσφάδατος...ὄμμα

ΕΞΑΓΓΕΛΟΣ.

ὦ γῆς μέγιστα τῆσδ' αἰὲ τιμώμενοι,
οὔ ἔργ' ἀκούσεσθ', οἷα δ' εἰσόψεσθ', ὅσον δ'
ἀρεῖσθε πένθος, εἴπερ ἐγγενῶς ἔτι
τῶν Λαβδακείων ἐντρέπεσθε δωμάτων.
οἶμαι γὰρ οὐτ' ἂν Ἴστρον οὔτε Φᾶσιν ἂν
νίψαι καθαρμῶ τήνδε τὴν στέγην, ὅσα

1225

συμβάλω τόδε: *Αἰ.* 831 καλῶ θ' ἄμα | πομπαῖον Ἑρμῆν χθόνιον εὖ με κοιμίσαι.

1223—1530 *ἔξοδος*. It is told how Iocasta has taken her own life. The self-blinded Oedipus comes forth. Creon brings to him the children his daughters, but will not consent to send him away from Thebes until Apollo shall have spoken.

1223 A messenger comes forth from the house. An ἐξάγγελος is one who announces τὰ ἔσω γεγρονότα τοῖς ἔξω (*Hesych.*), while the ἄγγελος (924) brings news from a distance: in *Thuc.* 8. 51 (τῷ στρατεύματι ἐξάγγελος γίγνεται ὡς, κ.τ.λ.), one who betrays secrets.

1224 ὅσον δ': see on 29.

1225 ἀρεῖσθε, take upon you, *i.e.* have laid upon you: like αἰρεσθαι ἄχθος, βάρος. ἐγγενῶς=ὡς ἐγγενεῖς ὄντες, like true men of the Cadmean stock to which the house of Labdacus belonged (261, 271).

1227 Ἴστρον, the Thracian name for the lower course of the river which the Kelts called Danuvius (for this rather than Danubius is the correct form, *Kiepert Anc. Geo.* § 196 n., *Byzantine and modern Δούναβις*). Φᾶσιν (*Rion*), dividing Colchis from Asia Minor and flowing into the Euxine. ('Phasis' in *Xen. An.* 4. 6. 4 must mean the Araxes,

which flows into the Caspian.) *Soph.* names these simply as great rivers, not with conscious choice as representatives of Europe and Asia. *Ovid Met.* 2. 248 *arsit Orontes | Thermodonque citus Gangesque et Phasis et Ister*. Commentators compare *Seneca Hipp.* 715 *Quis eluet me Tanais? aut quae barbaris Maeotis undis Pontico incumbens mari? Non ipse toto magnus Oceano pater Tantum piarit sceleris*, and *Shaksp. Macbeth* 2. 2. 60 *Will all great Neptune's ocean wash this blood Clean from my hand?*: where, however, the agony of personal remorse renders the hyperbole somewhat more natural than it is here in the mouth of a messenger.

1228 καθαρμῶ, modal dative, 'by way of purification,' so as to purify. νίψαι: *Eur. I. T.* 1191 ἀγνοῖς καθαρμοῖς πρῶτά νιν νίψαι θέλω. The idea of *washing off* a defilement belongs to νίψαι (as to its cognates in Sanskrit and Old Irish, *Curt. Etym.* § 439), cp. *Il.* 11. 830 etc.—ὅσα (properly referring to a suppressed τοσαῦτα κεύθουσαν)=ὅτι τοσαῦτα: *Αἰ.* 944 οἰμοι, τέκνον, πρὸς οἷα δουλείας ζυγὰ | χωροῦμεν, οἷοι νῶν ἐφεστᾶσι σκοποί: *Her.* 1. 31 ἐμακάριζον τὴν μητέρα οἶων (=ὅτι τοιούτων) τέκνων ἐκύρησε: *Aesch. P. V.* 908 ἔσται ταπεινός, οἶον ἐξαρτύεται | γάμον γαμεῖν.

κεύθει, τὰ δ' αὐτίκ' εἰς τὸ φῶς φανεῖ κακὰ
ἐκόντα κοῦκ ἄκοντα. τῶν δὲ πημονῶν 1230
μάλιστα λυποῦσ' αἰ φανῶσ' αὐθαίρετοι.

ΧΟ. λείπει μὲν οὐδ' ἂ πρόσθεν ἤδειμεν τὸ μὴ οὐ
βαρύστον εἶναι· πρὸς δ' ἐκείνοισιν τί φῆς;

ΕΞ. ὁ μὲν τάχιστος τῶν λόγων εἰπεῖν τε καὶ
μαθεῖν, τέθνηκε θεῖον Ἰοκάστης κára. 1235

ΧΟ. ὦ δυστάλαινα, πρὸς τίνος ποτ' αἰτίας;

ΕΞ. αὐτὴ πρὸς αὐτῆς. τῶν δὲ πραχθέντων τὰ μὲν
ἄλγιστ' ἄπεστιν· ἡ γὰρ ὄψις οὐ πάρα.
ὅμως δ', ὅσον γε κὰν ἐμοὶ μνήμης ἐνι,

1229 The construction is ὅσα κακὰ (τὰ μὲν) κεύθει, τὰ δὲ αὐτίκα εἰς τὸ φῶς φανεῖ: cp. *El.* 1290 πατρώαν κτήσιν... | ἀντλεῖ, τὰ δ' ἐκχεῖ κ.τ.λ. The house *conceals* (κεύθει) the corpse of Iocasta; it will presently *disclose* (φανεῖ) the self-blinded Oedipus: both these horrors were due to conscious acts (ἐκόντα), as distinguished from those acts in which Oed. and Iocasta had become involved without their knowledge (ἄκοντα). ἐκόντα... ἄκοντα for ἐκούσια... ἀκούσια, the epithet of the agent being transferred to the act,—‘ills wrought not unwittingly, but of purpose’: see on 1215.

1231 μάλιστα, because there is not the consolation of recognising an inevitable destiny: cp. *Αἰ.* 260 τὸ γὰρ ἐσλεύσσειν οἰκεία πάθῃ | μηδενὸς ἄλλου παραπράξαντος | μεγάλας δόνας ὑποτείνει: but here λυποῦσι refers rather to the spectators than to the sufferers. αἰ for αἶ ἄν, as oft. in poetry (*O. C.* 395 etc.), rarely in prose, *Thuc.* 4. 17 οὐ μὲν βραχεῖς ἀρκῶσι, 18 οὔτινες...νομίσωσι.

1232 λείπει, fail: *Polyb.* 2. 14 ἡ τῶν Ἀλπεων παρῴρεια...προκαταλήγουσα λείπει τοῦ μὴ συνάπτειν αὐτῷ, the chain of the Alps, stopping short, fails of touching

(the inmost recess of the Adriatic). μὴ οὐ, because of οὐδὲ with λείπει: the added τὸ makes the idea of the infin. stand out more independently of λείπει: cp. 283. ἤδειμεν, which the mss. give, should be kept. It was altered to ἤδεμεν by Elms. on *Eur. Bacch.* 1345 ὅψ' ἐμάθεθ' ἡμᾶς, ὅτε δ' ἐχρῆν, οὐκ ἤδετε. *Aeschin. or.* 3 § 82 has ἤδειμεν: *Dem. or.* 55 § 9 ἤδετε. The case of the *third* pers. plur. is different: for this, the forms in ε-σαν (as ἤδεσαν) alone have good authority.

1235 θεῖον, epic epithet of kings and chiefs, as in *Il.* of Achilles, Odysseus, Oileus, Thoas, etc.; also of heralds, and in *Od.* of minstrels, as *δῖος ἰβ.* 16. 1 of Eumaeus: *Plat. Phaedr.* 234 D συνεβάκχενσα μετὰ σοῦ τῆς θείας κεφαλῆς (‘your worship’).

1236 For πρὸς here see note on 493 *ad fin.*

1238 οὐ πάρα = οὐ παρέστιν ὑμῖν: ye have not been eye-witnesses, as I have been.

1239 κὰν ἐμοί, ‘e'en in me,’—though *your own* memory, had you been present, would have preserved a more vivid impression than I can give. *Transl.*, ‘so far as mine own memory serves.’ ἐν—ἐνι (= ἐνεστι), as ἐνεῖναι ἐν *Ar. Eq.* 1132 etc.

πεύσει τὰ κείνης ἀθλίας παθήματα.
 ὅπως γὰρ ὀργῇ χρωμένη παρήλθ' ἔσω
 θυρώνος, ἔτ' εὐθὺ πρὸς τὰ νυμφικὰ
 λέχη, κόμην σπῶσ' ἀμφιδεξίοις ἀκμαῖς·
 πύλας δ', ὅπως εἰσῆλθ', ἐπιρράξας ἔσω
 καλεῖ τὸν ἤδη Λαῖον πάλαι νεκρόν,
 μνήμην παλαιῶν σπερμάτων ἔχουσ' ὑφ' ὧν
 θάνοι μὲν αὐτός, τὴν δὲ τίκτουσαν λίποι

1240

1245

1241 We are to suppose that, when she rushed from the scene in her passionate despair (1072), Iocasta passed through the central door of the palace (βασιλείος θύρα) into the θυρών, a short passage or hall, opening on the court (αὐλή) surrounded by a colonnade (περίστυλον). Across this court she hurried to the θάλαμος or bedroom of the master and mistress of the house, and shut herself into it. Presently Oedipus burst into the court with that cry of which we heard the first accents (1182) as he fled from the scene (βοῶν εἰσ-έπαισεν, 1252). The messenger and others who were in the court watch him in terror as he raves for a sword and asks for Iocasta. Then the thought strikes him that she is in the θάλαμος. He bursts into it (ἐνῆλατο 1261). They follow. There they find Iocasta dead, and see Oedipus blind himself.

1242 εὐθὺ, 'straight,' is obviously more forcible here than εὐθύς, 'without delay'; a distinction to which Eur. *Hērō*. 1107 τὴν εὐθύς Ἀργεὺς κάπιδαυρίας ὁδὸν is an exception rare in classical Attic.

1243 ἀμφιδεξίοις here = not simply 'both,' but 'belonging to both hands' (for ἀκμαῖς alone would scarcely have been used for 'hands'): so in *O. C.* 1112 ἐρείσατε πλευρὸν ἀμφιδέξιον can mean, 'press your sides to mine on either

hand.' ἀμφιδέξιος usu. means 'equally deft with either hand' (*ambidexter*), opp. to ἀμφαρίστερος, 'utterly gauche' (*Ar. fr.* 432): hence 'ambiguous' (of an oracle, *Her.* 5. 92). The Sophoclean use has at least so much warrant from etymology that δεξιὰ, from δεκ with added σ, prop. meant merely 'the catcher' or 'receiver': see *Curt. Etym.* §§ 11, 266.

1244 'Once within the chamber, she dashed the doors together at her back.' ἐπιρράξας from ἐπιρράσσω, *Plut. Mor.* 356 C τοὺς δὲ συνόντας ἐπιδραμόντας ἐπιρράξαι τὸ πῶμα, hastily put the lid on the chest. *Il.* 24. 452 θύρην δ' ἔχε μῦνος ἐπίβλης | εἰλάτινος, τὸν τρεῖς μὲν ἐπιρρήσσεσκον Ἀχαιοί, | τρεῖς δ' ἀναοίγεσκον κ.τ.λ. (from ἐπιρρήσσω). *Hesych.* ἐπιρρήσσει. ἐπικλείει. *Plat. Prot.* 314 C ἀμφοῖν τοῦν χεροῖν τὴν θύραν...ἐπήραξε (from ἐπαράσσω). In *O. C.* 1503 (χάλαξ') ἐπιρράξασα is intrans. The MSS. mostly give ἐπιρρήξας, which is accepted by some edd.; but it may be doubted whether ἐπιρρηγνύναι πύλας is a possible expression.

1245 τὸν ἤδη Λ. πάλαι νεκρόν: for the order cp. *Thuc.* 7. 23 αἱ πρὸ τοῦ στόματος νῆες ναυμαχοῦσαι: *Dem. De Cor.* § 271 τὴν ἀπάντων...ἀνθρώπων τύχην κοινήν: esp. with proper names, as *Pind. Ol.* 13. 53 τὰν πατρὸς ἀντία Μῆδειαν θεμέναν γάμον.

τοῖς οἷσιν αὐτοῦ δύστεκνον παιδουργίαν.
 γοᾶτο δ' εὐνάς, ἔνθα δύστηνος διπλοῦς
 ἐξ ἀνδρὸς ἄνδρα καὶ τέκν' ἐκ τέκνων τέκοι. 1250
 χῶπως μὲν ἐκ τῶνδ' οὐκέτ' οἶδ' ἀπόλλυται.
 βοῶν γὰρ εἰσέπαισεν Οἰδίπους, ὕφ' οὗ
 οὐκ ἦν τὸ κείνης ἐκθεάσασθαι κακόν,
 ἀλλ' εἰς ἐκείνον περιπολοῦντ' ἐλεύσσομεν.
 φοιτᾷ γὰρ ἡμᾶς ἔγχος ἐξαιτῶν πορεῖν, 1255
 γυναικά τ' οὐ γυναῖκα, μητρώαν δ' ὅπου
 κίχοι διπλὴν ἄρουραν οὗ τε καὶ τέκνων.
 λυσσῶντι δ' αὐτῷ δαιμόνων δείκνυσί τις·
 οὐδεὶς γὰρ ἀνδρῶν οἱ παρήμεν ἐγγύθεν.
 δεινὸν δ' αὔσας, ὡς ὑφηγητοῦ τινος, 1260

1248 παιδουργίαν for παιδουργόν, *i.e.* γυναῖκα τεκνοποιοῖν (Her. 1. 59), abstract for concrete;—‘leaving the mother to breed accursed offspring with his own.’ See on 1 (τροφή): cp. *Od.* 3. 49 νεώτερός ἐστιν, ὁμηλική δέ μοι αὐτῷ (= ὁμηλιξ). Not acc. in appos. with sentence, ‘an evil way of begetting children,’ because *λίποι | τοῖς οἷσιν αὐτοῦ*, ‘left to (or for) his own,’ would then be very weak.

1249 γοᾶτο. On the omission of the augment cp. Curtius, *Verb.* 1. 138, Eng. tr. 92. διπλοῦς, acc. plur., a twofold progeny, viz. (1) Oedipus by Laius (ἐξ ἀνδρὸς ἄνδρα), and (2) her four children by Oedipus (τέκνα ἐκ τέκνων, where the poetical plur. τέκνων is for symmetry with τέκνα, as 1176 τοὺς τεκόντας=τὸν πατέρα).

1251 The order (instead of ἀπόλλυται, οὐκέτ' οἶδα) is a bold ‘hyperbaton’: Blaydes cp. Eur. *Her.* 205 σοὶ δ' ὡς ἀνάγκη τοῖσδε βούλομαι φράσαι | σώζειν, where σώζειν ought to come before βούλομαι.

1255 φοιτᾷ, moves wildly about. Cp. *Il.* 15. 685 ὧς Ἀἶας ἐπὶ πολλὰ θοάων ἱκρία νηῶν | φοῖτα μακρὰ

βιβάς—where he has just been likened to a man *jumping* from one horse to another, θρώσκων ἄλλοτ' ἐπ' ἄλλον. So of the sharp, sudden visits of the νόσος, *Ph.* 808 ὀξεῖα φοιτᾷ καὶ ταχεῖ' ἀπέρχεται. *Ai.* 59 φοιτῶντ' ἄνδρα μανιάσιν νόσοις, ‘raving.’ Curtius (*Etym.* § 417) would refer the word to *φυ*, φοιτάω coming from φοF-ι-τα-ω, ‘to be often’ (in a place). πορεῖν is exegetical of ἐξαιτῶν, which governs a double accus.

1256 (ἐξαιτῶν) τε ὅπου κίχοι, (optative, and not subj., because the pres. φοιτᾷ is historic), representing a deliberative subjunctive, ποῦ κίχω; Xen. *Hellen.* 7. 4. 39 ἡπόρει τε ὅ τι χρῆσαιο τῷ πράγματι: *i.e.* his thought was, τί χρήσωμαι; Cp. Thompson, *Gk. Syntax* § 169.

1257 μητρώαν διπλὴν ἄρουραν κ.τ.λ.: ‘a mother whose womb had borne alike himself and his children’: see on 1211.

1259 οὐδεὶς γὰρ ἀνδρῶν: cp. Aesch. *Ag.* 662 ἦτοι τις ἐξέκλεψεν ἢ ἔξητήσατο | θεός τις, οὐκ ἀνθρώπος: *Ai.* 243.

1260 ὡς ὕφ. τ., ‘as though someone beckoned him’: see on 966.

πύλαις διπλαῖς ἐνήλατ', ἐκ δὲ πυθμένων
 ἔκλινε κοῖλα κληῖθρα κάμπιπτει στέγῃ.
 οὗ δὴ κρεμαστὴν τὴν γυναῖκ' ἐσειδομεν
 πλεκταῖσιν αἰώραισιν ἐμπεπλεγμένην.
 ὁ δ' ὡς ὀρᾷ νιν, δεινὰ βρυχηθεῖς τάλας
 χαλᾷ κρεμαστὴν ἀρτάνην. ἐπεὶ δὲ γῆ
 ἔκειτο τλήμων, δεινὰ δ' ἦν τάνθ' ἐνδ' ὀρᾷν.
 ἀποσπάσας γὰρ εἰμάτων χρυσηλάτους
 περόνας ἀπ' αὐτῆς, αἷσιν ἐξεστέλλετο,

1265

1261 πύλαις διπλαῖς, the folding doors of the *θάλαμος*. *Od.* 2. 344 (the *θάλαμος* of Odysseus) κληῖσται δ' ἔπεσαν σανίδες πυκινῶς ἀραρυῖαι | δικλίδες. *πυθμένων*, prop. 'bases': Aesch. *P. V.* 1046 χθόνα δ' ἐκ πυθμένων | αὐταῖς ῥίζαις πνεῦμα κραδαίνοι. Here the 'bases' of the κληῖθρα (bolts) are the staples or sockets which held them. They were on the inner side of the doors, which Iocasta had closed behind her (1244). The pressure of Oedipus on the outer side forces the bolts, causing them to bend inwards (κοῖλα). So Oedipus, within the house, gives the order διοίγειν κληῖθρα, 1287. Others understand: 'forced the doors from their hinges or posts': but this gives an unnatural sense to κληῖθρα. *πυθμένες* would then mean the *στροφίγγες* or pivots (working in sockets called *στροφεῖς*) which served as hinges.

1263 κρεμαστὴν...πλεκταῖσιν κ.τ.λ., 'hanging by the neck in a twisted noose of swinging cords.' αἰώραισιν expresses that the suspended body was still oscillating, and is thus more than ἀρτάναις. αἰώρα (akin to αἰρω, ἀορ, ἀορτήρ, ἄωρος 'uplifted,' *Od.* 12. 89, Curt. *Etym.* § 518) meant a *swing* (as in Modern Greek), or *swinging movement*: Plat. *Phaed.* 111 E ταῦτα δὲ πάντα κινεῖν ἄνω τε καὶ

κάτω ὥσπερ αἰώραν τινὰ ἐνοῦσαν ἐν τῇ γῇ, there is a sort of swinging in the earth which moves all these things up and down: *Legg.* 789 D ὅσα τε ὑπὸ ἐαυτῶν (κινεῖται) ἡ καὶ ἐν αἰώραις (in swings) ἡ καὶ κατὰ θάλατταν ἡ καὶ ἐφ' ἵππων ὀχουμένων. Cp. Athen. 618 E ἦν δὲ καὶ ἐπὶ ταῖς ἐώραις τις ἐπ' Ἑριγόνῃ, ἣν καὶ ἀλήτιν καλοῦσιν ᾧδῆν, 'at the Feast of Swings there was also a song in memory of Erigonè, otherwise called the Song of the Wanderer.' The festival was named ἐώραι (small images, like the *oscilla* offered to Bacchus, Verg. *G.* 2. 389, being hung from trees) because Erigonè had *hanged herself* on the tree under which she had found her father Icarus; the name ἀλήτις alluding to her wanderings in search of him. (αἰώρα is the form which alone has good authority of the classical age.)

1265 δεινὰ βρυχηθεῖς τάλας, 'with a dread, deep cry of misery.' Cp. *Az.* 322 ὑπεστέναζε ταῦρος ὡς βρυχώμενος.

1266 γῆ, locative dat.: see on 20: cp. 1451 ναλεῖν ὄρεσιν: *El.* 244 γὰρ τε καὶ οὐδὲν ὦν ('both buried and extinct'): *ibid.* 313 νῦν δ' ἀγροῖσι τυγχάνει.

1267 τάνθ' ἐνδε, 'the sequel.'

1269 περόνας (called πόρπαι by Eur. *Ph.* 62), brooches with long pins which could serve as

ἄρας ἔπαισεν ἄρθρα τῶν αὐτοῦ κύκλων, 1270
 αὐδῶν τοιαῦθ', ὁθύνεκ' οὐκ ὄψοιντό νιν
 οὐθ' οἷ' ἔπασχεν οὐθ' ὅποι' ἔδρα κακά,
 ἀλλ' ἐν σκότῳ τὸ λοιπὸν οὖς μὲν οὐκ ἔδει
 ὀψοίαθ', οὖς δ' ἔχρηζεν οὐ γνωσοίατο.
 τοιαῦτ' ἐφυνμῶν πολλάκις τε κοῦχ ἅπαξ 1275
 ἦρασ' ἐπαίρων βλέφαρα· φοίνιαι δ' ὁμοῦ
 γλῆναι γένει' ἔτεγγον, οὐδ' ἀνίεσαν
 φόνου μυνδῶσας σταγόνας, ἀλλ' ὁμοῦ μέλας

small daggers: one fastened Iocasta's ἱμάτιον on her left shoulder, and another her Doric χιτῶν on the right shoulder, which the ἱμάτιον did not cover. The Doric χιτῶν was sleeveless, and usually made with a slit at each shoulder, requiring the use of brooches. Cp. Her. 5. 87, where the Athenian women surround the sole survivor of the expedition to Aegina, κεντεύσας τῇσι περόνησι τῶν ἱματίων, and so slay him. Thus too in Eur. *Hec.* 1170 the women blind Polymestor: πόρπας λαβοῦσαι τὰς τάλαιπῶρους κόρας | κεντοῦσιν, αἰμάσσουσιν.

1270 ἄρθρα can only mean the sockets of the eye-balls (κύκλων). 'He struck his eye-balls in their sockets,' is a way of saying that he struck them full. ἄρθρα could not mean κόρας (pupils), as the schol. explains it. Eur. has another bold use of the word, *Cyc.* 624 σιγάτε πρὸς θεῶν...συνθέντες ἄρθρα στόματος, i.e. shut your *lips* and be still.

1271 οὐκ ὄψοιντο κ.τ.λ. His words were:—οὐκ ὄψεσθέ με οὐθ' ὅποι' ἔπασχον οὐθ' ὅποι' ἔδραν κακά, ἀλλ' ἐν σκότῳ τὸ λοιπὸν οὖς μὲν οὐκ ἔδει ὄψεσθε, οὖς δ' ἔχρηζον οὐ γνώσεσθε: Ye shall not see the evils which I was (unconsciously) suffering and doing [as defiled and defiling], but in darkness henceforth ye shall see those whom ye

ought never to have seen [Iocasta and his children] and fail to know those whom I longed to know [his parents, Laius and Iocasta]. ἔπασχεν...ἔδρα...ἔδει...ἔχρηζεν can represent nothing but imperfects of the direct discourse: had they represented presents, they must have been πάσχει, etc., or else πάσχοι, etc. Thompson, *Gk. Syntax* § 313.

1273 f. ἐν σκότῳ...ὀψοίαθ', i.e. οὐκ ὄπονται: see on 997. The other verbs being plural (with κύκλοι for subject), the subject to ἔχρηζεν cannot be ἄρθρα κύκλων, but only Oed. He had craved to learn his true parentage (782 ff.). ὀψοίατο, γνωσοίατο. Ionic, as *O. C.* 945 δεξοίατο: Aesch. *Pers.* 369 φευξοίατο, 451 ἐκσωξοίατο: Eur. *H. F.* 547 ἐκτισαίατο, *Hel.* 159 ἀντιδωρησαίατο. Cp. Thuc. 3. 13 ἐφθάραι Ἀθηναῖοι...αἱ δ' ἐφ' ἡμῖν τετάχαται.

1275 ἐφυνμῶν of imprecation, as *Ant.* 1305 κακὰς | πράξεις ἐφυνμνήσασα τῷ παιδοκτόνῳ: here the idea of *repetition* is also suggested ('to such dire refrain'): cp. *Ai.* 292 βαί' αἰεὶ δ' ὑμνοῦμενα: so Lat. *canere, decantare*.

1276 Cp. *Ant.* 52 ὄψεις ἀράξας αὐτὸς αὐτουργῷ χερὶ. ὁμοῦ=at each blow (hence *imperf.* ἔτεγγον): but in 1278 ὁμοῦ=all at once, not drop by drop (ἀστακτί, not στάγδην). See on 517 (φέρον).

ὄμβρος χαλάζης αἵματους ἐτέγγετο.
 τάδ' ἐκ δυοῖν ἔρρωγεν οὐ μόνου κάτα, 1280
 ἀλλ' ἀνδρὶ καὶ γυναικὶ συμμιγῇ κακά.
 ὁ πρὶν παλαιὸς δ' ὄλβος ἦν πάροιθε μὲν
 ὄλβος δικαίως· νῦν δὲ τῇδε θήμερα
 στεναγμός, ἄτη, θάνατος, αἰσχύνη, κακῶν
 ὅσ' ἐστὶ πάντων ὀνόματ', οὐδέν ἐστ' ἀπόν. 1285

ΧΟ. νῦν δ' ἔσθ' ὁ τλήμων ἐν τινι σχολῇ κακοῦ;

ΕΞ. βοᾷ διοίγειν κληῖθρα καὶ δηλοῦν τινα
 τοῖς πᾶσι Καδμείοισι τὸν πατροκτόνον,
 τὸν μητρός, αὐδῶν ἀνόσι' οὐδὲ ῥητά μοι,
 ὥς ἐκ χθονὸς ῥίψων ἑαυτόν, οὐδ' ἔτι 1290
 μενῶν δόμοις ἀραίος, ὥς ἠράσατο.
 ῥώμης γε μέντοι καὶ προηγητοῦ τινος
 δεῖται· τὸ γὰρ νόσημα μεῖζον ἢ φέρειν.

1279 ὄμβρος κ.τ.λ. 'A dark shower of blood came down like hail.' Most of the MSS. have ὄμβρος χαλάζης αἵματος (*sic*) ἐτέγγετο. Some edd. read αἵματός τ' with one or two MSS.; others, χάλαζά θ' αἵματοῦσσι'. The text is Heath's conjecture. The meaning is that the shower of blood-drops rushed down as fiercely as hail. Cp. ὄμβρία | χάλαζ' ἐπιρράξασα, *O.* C. 1502.

1280 κάτα is a conjecture for the κακά of the MSS. which is doubtless due to the ὁμοιοτέλετον of 1281. The force of the preposition is suitable to the image of a descending torrent which overwhelms; while for the assonance, —κάτα...κακά,—may be adduced *Ai.* 62—65, ...βοῶν...κομίζεται... ἔχων...αἰκίζεται. For the position of κάτα cp. *Ai.* 969 τί δῆτα τοῦδ' ἐπεγγελέων ἂν κάτα; *ib.* 302 λόγους...τοὺς μὲν Ἀτρειδῶν κάτα.

1282 ὁ πρὶν, which they had till lately: παλαιός, because the house of the Labdacidae was ἀρχαίοπλοτος; tracing its line to Cadmus and Agenor, 268.

1283 δικαίως=in a true sense : cp. 853.

1284 f. Instead of κακά πάντα, ὅσα ὀνομάζεται, πάρεστιν, we have ὅσα ὀνόματα πάντων κακῶν ἐστι, (τούτων) οὐδὲν ἄπεστιν: ὄνομα κακοῦ standing for κακὸν ὀνομαζόμενον. So Aesch. *P. V.* 210 Γαῖα, πολλῶν ὀνομάτων μορφῇ μία=μορφῇ μία θεᾶς πολλαχῶς ὀνομαζομένης.

1291 δόμοις ἀραίος, fraught with a curse for the house, making it accursed, ὥς ἠράσατο, in terms of his own curse (238 μήτ' εἰσδέχεσθαι μήτε προσφωνεῖν, κ.τ.λ.), according to which anyone who was knowingly ξυνέστιος with the criminal incurred the like curse as he (270). Cp. Eur. *Med.* 608 καὶ σοῖς ἀράα γ' οὔσα τυγχάνω δόμοις, i.e. bring a curse on it. *I. T.* 778 (κόμισαί με)...ἡ σοῖς ἀράα δώμασιν γενήσομαι. Aesch. *A.* 236 φθόγγον ἀραίον οἴκος. Not μενῶν δόμοις, as though the dat. were locative, like γῆ, 1266.

1293 ἡ φέρειν : Eur. *Hec.* 1107 κρείσσον' ἡ φέρειν κακά : the fuller constr., Her. 3. 14 μέζω κακά ἡ ὥστε ἀνακλαίειν.

δείξει δὲ καὶ σοί. κλῆθρα γὰρ πυλῶν τάδε
 διοίγεται· θέαμα δ' εἰσόψει τάχα
 τοιοῦτον οἶον καὶ στυγοῦντ' ἐποικτίσαι.

1295

[The central door of the palace is now opened. OEDIPUS comes forth, leaning on attendants; the bloody stains are still upon his face.]

κομμός. ΧΟ. ὦ δεινὸν ἰδεῖν πάθος ἀνθρώποις,
 ὦ δεινότατον πάντων ὅς' ἐγὼ
 προσέκυρσ' ἤδη. τίς σ', ὦ τλήμων,

1294 The subject to δείξει is Oedipus. Cp. *Ai.* 813 χωρεῖν ἔτοιμος, κοῦ λόγῳ δείξω μόνον. *O. C.* 146 δηλῶ δ': 'and I prove it' (viz. that I am wretched), like τεκμήριον δέ. The verb seems really impersonal in *Ar. Ran.* 1261 πᾶν γε μέλη θαυμαστά· δείξει δὴ τάχα (for the subject cannot well be either μέλη or Aeschylus): and so in *Her.* 2. 134 διέδεξε, it was made clear: as 2. 117 δηλοῖ, it is manifest. Cp. *Plat. Hipp. mai.* 288B εἰ δ' ἐπιχειρήσας ἔσται καταγέλαστος, αὐτὸ δείξει (the event will show), and see on 341.

1296 τοιοῦτον οἶον = τοιοῦτον ὥστε, as we could have τοιαῦτα εἰπόντες οἶα (instead of ὥστε) καὶ τοὺς παρόντας ἄχθεσθαι: cp. *Madvig, Synl.* § 166 c. στυγοῦντ', 'while loathing' (the sight),—not 'hating' Oedipus: ἐποικτίσαι, without ἄν, oblique of ἐποικτίσειε, an optative, without ἄν, like κατάσχοι in *Ant.* 605. Cp. fr. 598. 8 φεῦ· κὰν ἀνοικτίρμων τις οἰκτίρει νιν.

1297—1368 A κομμός (see p. 4). The Chorus begin with anapaests (1297—1306). The first words uttered by Oedipus are in the same measure (1307—1311). Then, after a single iambic trimeter spoken by the Chorus (1312), (1) 1st strophe 1313—1320 = (2) 1st antistrophe 1321—1328; (3) 2nd

strophe 1329—1348 = (4) 2nd antistrophe 1349—1368. Oedipus here speaks in dochmiac measures blended with iambic; the Chorus, in iambic trimeters or dimeters only. The effect of his passionate despair is thus heightened by metrical contrast with a more level and subdued strain of sorrow. Compare *Ai.* 348—429, where the κομμός has in this sense a like character. Some regard the κομμός as beginning only at 1313; less correctly, I think. Its essence is the antiphonal lament rather than the antistrophic framework.

1298 ὅσα... προσέκυρσα: I know no other example of an accus. after προσκυρεῖν, which usu. takes the dat.: but the compound can at least claim the privilege of the simple κυρεῖν. The neut. plur. accus. of pronouns and adjectives can stand after τυγχάνειν and κυρεῖν, not as an accus. directly governed by the verb, but rather as a species of cognate or adverbial accus.: *Ph.* 509 ἀλλ' οἶα μηδεὶς τῶν ἐμῶν τύχοι φίλων: *O. C.* 1106 αἰτεῖς ἃ τεύξει (which need not be explained by attraction): *Aesch. Cho.* 711 τυγχάνειν τὰ πρόσφορα, *ib.* 714 κυροῦντων... τὰ πρόσφορα: *Eur. Ph.* 1666 οὐ γὰρ ἂν τύχοις τάδε.

προσέβη μανία; τίς ὁ πηδήσας
 μείζονα δαίμων τῶν μακίστων
 πρὸς σῇ δυσδαίμονι μοίρᾳ;
 φεῦ φεῦ, δύστην'.
 ἀλλ' οὐδ' ἐσιδεῖν δύναμαί σ', ἐθέλων
 πόλλ' ἀνερέσθαι, πολλὰ πυθέσθαι,
 πολλὰ δ' ἀθρήσαι.
 τοίαν φρίκην παρέχεις μοι.

1300

1305

ΟΙ. αἰαῖ, αἰαῖ.

φεῦ φεῦ, δύστανος ἐγώ,
 ποῖ γὰς φέρομαι τλάμων; πᾶ μοι
 φθογὰ διαπωτᾶται φοράδην;

1310

1300 ff. ὁ πηδήσας...μοίρᾳ; 'who is the deity that hath sprung upon thy hapless life with a leap greater than the longest leap?' *i.e.* 'has given thee sorrow which almost exceeds the imaginable limit of human suffering?' For μείζονα τῶν μακίστων see on 465 ἄρρητ' ἄρρητων. The idea of a malignant god leaping *from above* on his victim is frequent in Greek tragedy: see on 263. But here μακίστων, as in 1311 ἴνα, combines the notion of swooping from above with that of leaping *to a far point*,—as with Pindar μακρὰ...ἄλματα (*Nem.* 5. 19) denote *surpassing* poetical efforts. We should then conceive the δυσδαίμων μοῖρα, the ill-fated life, as an attacked region, *far into* which the malign god springs.

1302 πρὸς with dat., after a verb of throwing or falling, is warranted by epic usage: *Od.* 5. 415 μήπως μ' ἐκβαλόντα βάλη λίθακι ποτὶ πέτρῃ|κύμα μέγ' ἄρπαξαν: *Il.* 20. 420 λαζόμενον ποτὶ γαίῃ, sinking to earth. *Ai.* 95 πρὸς...στρατῶ, 97 πρὸς Ἀτρεΐδαισιν are different, since no motion is strictly implied.

1303 φεῦ φεῦ, δύστην' seems preferable to φεῦ δύστανος as a correction of φεῦ φεῦ δύστανος, the reading of most mss. The Attic

δύστην' harmonises with σῇ (1302) and φρίκην (1306), and is not inconsistent with μακίστων (1301), since μάκιστος, not μήκιστος, is used in tragic dialogue as well as in lyrics.

1304 The fate of Oedipus is a dark and dreadful mystery into which they are fain to peer (ἀνερέσθαι, πυθέσθαι: cp. the questions at 1299 ff., 1327): in its visible presentment it has a fascination (ἀθρήσαι) even for those whom it fills with horror.

1310 For the διαπέταται of the mss., which is against the metre and unquestionably corrupt, the conjecture διαπωτᾶται is far the most probable remedy. The epic πωτᾶσθαι, which Pind. also uses, is admissible in a lyric passage. For the caesura in φθογὰ διαπωτᾶται φοράδην cp. *O. C.* 1771 διακωλύσω|μεν ἰόντα δόνον. The wilder and more rugged effect of such a rhythm makes it preferable here to φθογὰ φοράδην διαπωτᾶται, though the hiatus before ἰὼ is legitimate (see on 1303). φοράδην = 'in the manner of that which is carried'; here correlative to φέρεσθαι as said of things which are swept onward by a tide or current: thus, of persons deficient in self-restraint, Plat. *Theaet.* 144 B ἔττον-

ἰὼ δαῖμον, ἵν' ἐξήλου.

ΧΟ. ἐς δεινόν, οὐδ' ἀκουστόν, οὐδ' ἐπόψιμον.

στρ. α'. ΟΙ. ἰὼ σκότου

νέφος ἐμὸν ἀπότροπον, ἐπιπλόμενον ἄφατον,
ἀδάματόν τε καὶ δυσούριστον <ὄν.>

1315

τες φέρονται ὥσπερ τὰ ἀνερμάιστα πλοῖα, they are hurried away on currents like boats without ballast: *Crat.* 411 C ρεῖν καὶ φέρεσθαι: *Rep.* 496 D πνεῦμα φερόμενον. He has newly lost the power of seeing those to whom he speaks. He feels as if his voice was *borne from him on the air* in a direction over which he has no control. With the use of the adverb here, cp. βάδην, δρομάδην, σύδην. Elsewhere φοράδην is parallel with φέρεσθαι as = to be carried, instead of walking: *Eur. Andr.* 1166 φοράδην... δῶμα πελάζει, i.e. borne in a litter: *Dem. or.* 54 § 20 ὑγίης ἐξελθὼν φοράδην ἦλθον οἴκαδε. Such adverbs in -δην, which were probably accusatives cognate to the notion of the verb, are always formed from the verbal stem, (a) directly, like βά-δην, or (b) with modified vowel and inserted α, like φοράδην instead of *φερδην, σποράδην instead of *σπερδην.

1311 ἐξήλου. In a paroemiac, the foot before the catalectic syllable is usually an anapaest, seldom, as here (ἐξήλ—), a spondee: but cp. *Aesch. Pers.* 33 ἵππων τ' ἐλατῆρ Σωσθάνης: *Suppl.* 7 ψήφω πῶλεως γνωσθεῖσαι: *ib.* 976: *Ag.* 366. L and A are of the MSS. which give ἐξήλου (others giving ἐξήλω): and good MS. authority supports ἐνήλου in *Aesch. Pers.* 516, ἦλοντο in *Xen. Hellen.* 4. 4. 11. The evidence, so far as it goes, seems to indicate that, while ἡλάμην (itself rare in prose) was preferred in the indicative, a form ἡλόμην

was also admitted: see Veitch, *Irreg. Verbs*, ed. 1879. The imperf. ἐξήλλου, which Dindorf, Campbell and others read, was explained by Hermann as = *tendebas*, i.e. 'whither wost thou *purposing* to leap?' To this I feel two objections: (1) the unfitness of thus representing the swift act of a moment: (2) the use of ἵνα, which means *where*. This could not be used with the *imperfect* of a verb of motion (as ἵνα ἔβαινε, instead of οἶ), but only with the *perfect*, as ἵνα βέβηκε (i.e. where *is* he now), or the aorist when equivalent to the perfect: as *O. C.* 273 ἰκόμην (I *have* come) ἵν' ἰκόμην. So, here, the aor. alone seems admissible: ἵν' ἐξήλου, where *hast* thou leaped to, i.e. where *art* thou? cp. 1515 ἵν' ἐξήκεις, and see on 947.

1313 ἰὼ σκότου... ἀπότροπον, 'O thou horror of darkness that enfolded me': ἀπότροπον = ὅ τις ἀν ἀποτρέποιτο (*Hesych.*); and so *Αἰ.* 608 τὸν ἀπότροπον αἰδηλον 'Αἰδαν, such as all would turn away from, abhorred. ἐπιπλόμενον = ἐπιπελόμενον, pres. part., as *Od.* 7. 261 ἐπιπλόμενον ἔτος ἦλθε.

1315 δυσούριστον is defective by one syllable as compared with 1323 τυφλὸν κηδεύων. Now the second syllable of κηδεύων is 'irrational,' i.e. it is a long syllable doing metrical duty for a short one (the third of an antibacchius, — — —). Hence in this verse also the penultimate syllable can be either long or short. Hermann's

οἱμοι,

5 οἱμοι μάλ' αὐθις· οἶον εἰσέδν μ' ἅμα
κέντρων τε τῶνδ' οὔστρημα καὶ μνήμη κακῶν.

ΧΟ. καὶ θαῦμά γ' οὐδὲν ἐν τοσοῖσδε πῆμασιν
διπλᾶ σε πενθεῖν καὶ διπλᾶ φέρειν κακά. 1320

ντ. α'. ΟΙ. ἰὼ φίλος,

σὺ μὲν ἐμὸς ἐπίπολος ἔτι μόνιμος. ἔτι γὰρ
ὑπομένεις με τὸν τυφλὸν κηδεύων.
φεῦ φεῦ.

5 οὐ γάρ με λήθεις, ἀλλὰ γιγνώσκω σαφῶς, 1325
καίπερ σκοτεινός, τήν γε σὴν αὐδὴν ὁμῶς.

ΧΟ. ὦ δεινὰ δράσας, πῶς ἔτλης τοιαῦτα σὰς
ὄψεις μαρᾶναι; τίς σ' ἐπῆρε δαιμόνων;

ντ. β'. ΟΙ. Ἀπόλλων τάδ' ἦν, Ἀπόλλων, φίλοι,

δυσούριστον ὄν is therefore metrically admissible. It is, however, somewhat weak, and the sound is most unpleasing. I should rather propose **δυσούριστ' ἰόν**: for the adverbial neut. plur., cp. *ὑπέροπτα* ... *πορεύεται* (883, where see note); for the part., Plat. *Legg.* 873 E *παρὰ θεοῦ*... *βέλος ἰόν*.

1318 **κέντρων**, not literally the pins of the brooches, (which we can scarcely suppose that he still carried in his hands,) but the stabs which they had dealt: as piercing pangs are *κέντρα*, *Tr.* 840.

1319 **ἐν τοσοῖσδε πῆμασιν**, when thy woes are so many: cp. 893 **ἐν τοῖσδ'**.

1320 **πενθεῖν...καὶ φέρειν**. The form of the sentence, in dependence on *θαῦμα οὐδέν*, seems to exclude the version: 'It is not strange that, as you bear, so you should mourn, a double pain' (parataxis for hypotaxis). Rather the sense is: 'that you should mourn (aloud) and (inwardly) suffer a double pain'—i.e., the

physical pain of the wounds, and the mental pain of retrospect. The **φέρειν** of A must be right. *φορεῖν* can stand for *φέρειν* 'to carry' when habitual carrying is implied (*Her.* 3. 34, and of bearers in *Tr.* 965): or fig., of mental habit (*ἦθος φορεῖν Ant.* 705): but *φορεῖν κακά* could only mean 'to carry ills about with thee'; which is not appropriate here.

1322 **σὺ μὲν κ.τ.λ.**, 'thou still art steadfast in thy tendance of me': *Xen. Cyr.* 8. 5. 11 *οἱ μονιμώτατοι πρόσθεν ὄντες* (said of hoplites). Cp. *Ai.* 348 ff., where Ajax addresses the Chorus as *μόνοι ἐμῶν φίλων*, | *μόνοι ἐμμένοντες* *ἔτ' ὀρθῶ νόμῳ*.

1325 A distinct echo of *II.* 24. 563 *καὶ δὲ σὲ γιγνώσκω, Πρίαμε, φρεσίν, οὐδέ με λήθεις*. Besides *λήθω*, *λίσσω*, *λέληθα*, *Soph.* has *ἐληθον* (*El.* 1359).

1326 **σκοτεινός**: cp. *Ai.* 85 *ἐγὼ σκοτώσω βλέφαρα καὶ δεδορκότα*.

1329 f. **Ἀπόλλων**. The memory of Oedipus (cp. 1318) is

ὁ κακὰ κακὰ τελῶν ἐμὰ τάδ' ἐμὰ παθέα. 1330
ἔπαισε δ' αὐτόχειρ νιν οὔτις, ἀλλ' ἐγὼ τλάμων.

τί γὰρ ἔδει μ' ὀρᾶν,

5 ὅτῳ γ' ὀρῶντι μηδὲν ἦν ἰδεῖν γλυκύν; 1335

ΧΟ. ἦν ταῦθ' ὅπωςπερ καὶ σὺ φής.

ΟΙ. τί δῆτ' ἐμοὶ βλεπτόν, ἦ

στερκτόν, ἦ προσήγορον

ἔτ' ἔστ' ἀκούειν ἡδονᾶ, φίλοι;

10 ἀπάγετ' ἐκτόπιον ὅτι τάχιστα με, 1340

ἀπάγετ', ὦ φίλοι, τὸν μέγ' ὀλέθριον,

connecting the oracle given to him at Delphi (789) with the mandate which afterwards came thence (106). Apollo was the author of the doom (τελῶν), but the instrument of execution (ἔπαισε) was the hand of Oedipus.

1330 ὁ κακὰ κακὰ κ.τ.λ.: 'that brought these my woes to pass, these my sore, sore woes.' The dochmiac metre is sound (see Metrical Analysis): it is νομάδος in the antistrophe (1350) which is corrupt. Prof. Campbell, however, retaining the latter, here changes the second κακὰ to κακῶς, and the first ἐμὰ to ἐμοί. The iteration of τάδε, κακὰ, ἐμὰ is in ■ style which the lyrics of tragedy admitted where vehement agitation was expressed. Euripides carried it to excess. But here, at least, it is in place.

1331 νιν, τὰς ὄψεις (1328). οὔτις (ἄλλος), ἀλλ': cp. *Od.* 8. 311 ἀτὰρ οὐ τί μοι αἷτιος ἄλλος | ἀλλὰ τοκῆε δύω. Schneid. cp. *Il.* 21. 275 ἄλλος δ' οὔτις μοι τόσον αἷτιος οὐραنيῶνων | ἀλλὰ [instead of ὅσον] φίλη μήτηρ.

1337 ff. The simple mode of expression would have been: τί ἐμοὶ ἡδέως βλεπτόν, ἦ στερκτόν, ἦ ἀκουστόν ἔτ' ἐστίν; what henceforth can be pleasurably seen, or loved, or heard by me? But, instead of the third clause, we have

ἦ προσήγορον | ἔτ' ἔστ' ἀκούειν ἡδονᾶ, 'or what greeting is it longer possible for me to hear with pleasure?' προσήγορον, passive in *Ph.* 1353, is here active, as in *Ant.* 1185 Παλλάδος θεᾶς | ὅπως ἱκοίμην εὐγμάτων προσήγορος. ἡδονᾶ, modal dat. adverbially, as ὀργῇ 405. The form ἡδονάν, intermediate between Attic ἡδονήν and Doric ἄδονάν, is given by L in *El.* 1277, where Herm. keeps it, but most edd. give ἄδονάν. If right, it was a compromise peculiar to tragedy. The Doricism of scenic lyrics was not thorough-going: here, for instance, we have τλάμων (1333) yet προσήγορον (1338).

1340 ἐκτόπιον: cp. 1411 θαλάσσιον, and see Appendix on v. 478 in the larger edition.

1341 τὸν μέγ' ὀλέθριον is a certain correction of the MS. τὸν ὀλέθριον μέγαν (or μέγα), a corruption due to the omission and subsequent marginal insertion of μέγα. Cp. *Il.* 1. 158 ὦ μέγ' ἀναιδές: 16. 46 μέγα νήπιος: *Ph.* 419 μέγα | θάλλοντες. The antistrophic words are αὐτὸς ἔφην τάλας (1363). ὀλέθριον, pass., 'lost,' as *Tr.* 878 τάλαιν' ὀλεθρία. τίνι τρόπῳ θανεῖν σφε φής; The objections to the conject. ὀλεθρον μέγαν (metrically admissible as a dochmiac, if the second of ὀλεθρον is made short) are: (1) the awkward necessity of

τὸν καταρατότατον, ἔτι δὲ καὶ θεοῖς
ἐχθρότατον βροτῶν.

1345

ΧΟ. δείλαιε τοῦ νοῦ τῆς τε συμφορᾶς ἴσον,
15 ὥς σ' ἠθέλησα μηδέ γ' ἂν γυνῶναί ποτε.

τ. β'. ΟΙ. ὅλοιθ' ὅστις ἦν ὃς ἀγρίας πέδας

†νομάδ' † ἐπιποδίας ἔλυσ' ἀπό τε φόνου

1350

supplying ὄντα in order to defend the position of μέγαν: (2) the phrase ὀλεθρον, which belongs to the colloquial vocabulary of abuse; Dem. or. 18 § 127 περίτρυμμα ἀγορᾶς, ὀλεθρος γραμματεῦς.

1347 He is to be pitied alike for the intrinsic misery of his fate, and for his full apprehension (συνέσεως, schol.) of it. A clouded mind would suffer less.

1348 ἂν with ἠθέλησα: γε emphasises μηδέ. Oedipus had been the all-admired (8), the 'saviour of the land' (48). But now the Theban elders wish that they had never so much as heard his name or looked upon his face. That bitter cry is drawn from them by the very strength of their sympathy; for his ruin was the result of his coming to Thebes. The reading of the text is Hermann's correction of the MSS. μηδ' ἀναγνῶναί ποτε, for the objections to which see note in larger edition.

1349f. ὅλοιθ' ὅστις... ἔλυσ': 'Perish the man, whome'er he was, that freed me in the pastures from the cruel shackle on my feet.' The νομάδος of the MSS. is corrupt. It would require an improbable alteration in the strophe (see on 1330): and it yields no good sense. The scholiasts hesitated between rendering it (1) 'feeding on my flesh'! or (2) 'in the pastures.' Reading νομάδ', we have a dochmiac dimeter, agreeing with 1330:

see Metrical Analysis. But the use of the word is extraordinary. It must mean ἐν νομαῖς, 'in the pastures'—said of the babe whom the shepherd had been ordered to expose on Cithaeron. Now elsewhere νομάς always means 'roaming,' said (e.g.) of pastoral tribes, or of animals: in O. C. 686 of waters wandering over the land which they irrigate. The idea of wandering movement is inseparable from the word. To apply it to a babe whose feet were pinned together would have been indeed a bold use. Prof. Campbell, retaining νομάδος, takes πέδας as acc. plur.: 'that loosed the cruel clog upon my feet, when I was sent astray.' But could νομάς, 'roaming,' be said of the maimed child merely in the sense of 'turned adrift' by its parents? The nomin. νομάς, referring to the roving shepherd (πλάνης 1029) would be intelligible; but the quadruple -as is against it. Now cp. Aesch. Pers. 734 μονάδα δὲ Ξέρξην ἔρημον, 'Xerxes alone and forlorn.' Simply transposing ν and μ, I conjecture μονάδ', a word appropriate to the complaint that the babe, sent to the lonely mountain, had not been left to perish in its solitude. The fact that the Corinthian shepherd received the child from the Theban is no objection: the child was φίλων μεμονωμένος, desolate and forlorn.

ἔρρυτο κἀνέσωσέ μ', οὐδὲν εἰς χάριν πράσσων.
τότε γὰρ ἂν θανὼν

5 οὐκ ἦν φίλοισιν οὐδ' ἐμοὶ τοσόνδ' ἄχος. 1355

ΧΟ. θέλουντι κἀμοὶ τοῦτ' ἂν ἦν.

ΟΙ. οὐκουν πατρός γ' ἂν φονεὺς

ἦλθον, οὐδὲ νυμφίος

βροτοῖς ἐκλήθην ὦν ἔφυν ἄπο.

10 νῦν δ' ἄθεος μέν εἰμ', ἀνοσίων δὲ παῖς, 1360

ὁμογενῆς δ' ἀφ' ὧν αὐτὸς ἔφυν τάλας.

εἰ δέ τι πρεσβύτερον ἔτι κακοῦ κακόν, 1365

τοῦτ' ἔλαχ' Οἰδίπους.

ΧΟ. οὐκ οἶδ' ὅπως σε φῶ βεβουλεῦσθαι καλῶς,

15 κρείσσων γὰρ ἦσθα μηκέτ' ὦν ἢ ζῶν τυφλός.

1351 ἔρρυτο, a strong aorist of ῥύω, formed as if there were a present ῥύμι: in *Il.* 18. 515 ῥύατο for ῥύντο is its third plur. Cp. *Il.* 5. 23 ἔρυτο σώσσε δέ, where the aor. has a like relation to ἔρύω (the temporal augment being absent). οὐδὲν εἰς χάριν πράσσων, 'a thankless deed': see on 1152.

1356 θέλουντι: *Thuc.* 2. 3 τῷ γὰρ πλήθει...οὐ βουλομένῳ ἦν... ἀφίστασθαι: *Tac. Agric.* 18 *quibus bellum volentibus erat.*

1357 φονεὺς ἦλθον, have come to be the slayer, a compressed phrase for ἐς τοσοῦτον ἦλθον ὥστε φονεὺς εἶναι: cp. 1519, and *Ant.* 752 ἧ κάπαπειλῶν ὥδ' ἐπεξέρχει θρασύς; *Tr.* 1157. *Il.* 18. 180 εἰ κέν τι νέκυς ἦσχυμμένος ἔλθῃ, come to be dishonoured (where some explain, 'reach thee dishonoured'). In 1433 ἐλθῶν is not similar. No classical use of *venire* seems really parallel: thus in *Iuv.* 7. 29 *ut dignus venias hederis, venias* = 'may come forward' (*Mayor ad loc.*).

1359 (τούτων) ἀφ' ὧν, i.e. ταύτης ἀφ' ἧς: plur., as 1095, 1176, 1250.

1360 ἄθεος is a necessary correction of the MS. ἄθλιος, the

verse being a dochmiac dimeter, = 1340 ἀπάγετ' ἐκτόπιον ὅτι τάχιστα με. νῦν answers to the short first syllable of ἀπάγετ', since the anacrusis can be either long or short: cp. *Aesch. Theb.* 81, where αἰθερία κόνης is metrically parallel to νῦν δ' ἄθεος μέν εἰμ' here. He is ἀνοσίων (i.e. ἀνοσίας) παῖς because through him Iocasta became defiled.

1362 f. ὁμογενῆς δ' ἀφ' ὧν... ἔφυν, 'successor to his bed who gave me mine own wretched being'; = κοινὸν γένος ἔχων (τούτοις) ἀφ' ὧν αὐτὸς ἔφυν: i.e. having a common brood (a brood born of the same wife) with those (*Laïus*) from whom he sprang.

1365 πρεσβύτερον, 'older,' then, 'ranking before'; here, 'more serious': *Her.* 5. 63 τὰ γὰρ τοῦ θεοῦ πρεσβύτερα ἐποιεῦντο ἢ τὰ τῶν ἀνδρῶν: *Thuc.* 4. 61 τοῦτο... πρεσβύτατον...κρίνας, τὸ κοινῶς φοβερὸν ἅπαντας εἰς θέσθαι.

1368 κρείσσων...ἦσθα μηκέτ' ὦν = κρείσσων ἦν σε μηκέτ' εἶναι: see on 1061. ἂν is omitted, as after ἔδει, εἰκὸς ἦν, etc., κρείσσων ἦσθα μὴ ὦν implying the thought, οὐκ ἂν ἦσθα, εἰ τὰ βέλτιστα ἐπασχες: see on 256.

- ΟΙ. ὥς μὲν τὰδ' οὐχ ᾧδ' ἔστ' ἄριστ' εἰργασμένα,
 μή μ' ἐκδίδασκε, μηδὲ συμβούλευ' ἔτι. 1370
 ἐγὼ γὰρ οὐκ οἶδ' ὅμμασιν ποίοις βλέπων
 πατέρα ποτ' ἂν προσεῖδον εἰς Ἄιδου μολών,
 οὐδ' αὖ τάλαιναν μητέρ', οἷν ἐμοὶ δυοῖν
 ἔργ' ἐστὶ κρείσσον' ἀγχόνης εἰργασμένα.
 ἀλλ' ἡ τέκνων δῆτ' ὄψις ἦν ἐφίμερος, 1375
 βλαστοῦσ' ὅπως ἔβλαστε, προσλεύσσειν ἐμοί;
 οὐ δῆτα τοῖς γ' ἐμοῖσιν ὀφθαλμοῖς ποτε
 οὐδ' ἄστν γ', οὐδὲ πύργος, οὐδὲ δαιμόνων
 ἀγάλαθ' ἱερά, τῶν ὁ παντλήμων ἐγὼ

1369 ἄριστ' is adverbial, the construction being οὐχ ᾧδε (εἰργασμένα) ἐστὶν ἄριστα εἰργασμένα: that, thus done, they are not done best. So ἄριστα is adverb 407, 1046, *Αἰ.* 160.

1371 βλέπων = εἰ ἐβλεπον, which is more forcible than to take it with ποίοις ὅμμασιν. Cp. *Αἰ.* 462 καὶ ποῖον ὄμμα πατρὶ δηλώσω φανεῖς | Τελαμῶνι;

1372 εἰς Ἄιδου. Blind on earth, Oed. will be blind in the nether world. Cp. *Od.* 12. 266 καὶ μοι ἔπος ἔμπεσε θυμῷ | μάντης ἀλαοῦ Θηβαίου Τειρεσίαο, where Odysseus is thinking of the blind Teiresias as he had found him in Hades. Cp. 11. 91, where ἔγνω need not imply that the poet of the νέκυια conceived Teiresias as having sight. So Achilles in Hades is still *swift-footed* (11. 546).

1373 οἷν...δυοῖν, a dative of the persons affected, as, instead of the usual ποιῶ ταῦτά σε, we sometimes find ποιῶ ταῦτά σοι: *Od.* 14. 289 τρώκτης, ὅς δὴ πολλὰ κάκ' ἀνθρώποισιν ἔωργει. *Plat. Acol.* 30 Α ταῦτα καὶ νεωτέρῳ καὶ πρεσβυτέρῳ...ποιήσω, καὶ ξένῳ καὶ ἀσπῷ, μᾶλλον δὲ τοῖς ἀστοῖς. *Charm.* 157 C οὐκ ἂν ἔχοιμεν ὅ τι ποιοῦμέν σοι.

1374 κρείσσον' ἀγχόνης, not 'worse than hanging' (such that, rather than do them, he would have hanged himself): but, 'too bad for hanging' (such that suicide by hanging would not adequately punish their author). *Eur. Hipp.* 1217 εἰσορῶσι δὲ | θέαμα κρείσσον δεργμάτων ἐφαίνετο, too dreadful to be looked on: *Aesch. Ag.* 1376 ὕψος κρείσσον ἐκπηδήματος, too high to be leaped over. ἀγχόνης: cp. *Eur. Alc.* 229: *Ar. Ach.* 125 ταῦτα δῆτ' οὐκ ἀγχόνῃ; 'is not this enough to make one hang oneself?'

1375 f. τέκνων ὄψις...βλαστοῦσα = ὁρώμενα τέκνα βλαστόντα: cp. *Eur. Alc.* 967 Θρήσσαις ἐν σανίσιν τὰς | Ὀρφεῖα κατέγραψεν γῆρς, which the melodious Orpheus wrote down.

1378 πύργος, the city-wall with its towers and its seven gates (already famous in the *Odyssey*, 11. 263 Θήβης ἔδος ἑπταπύλοιο). Cp. *Eur. Hec.* 1209 πέριξ δὲ πύργος εἶχ' ἔτι πτόλιν.

1379 ἀγάλαθ' ἱερά, the images: of the gods in their temples: cp. 20. τῶν = ὧν, as *Ant.* 1086: cp. 1427. *Soph.* has this use in at least seven other places of dialogue.

κάλλιστ' ἀνὴρ εἰς ἓν γε ταῖς Θήβαις τραφεῖς 1380
 ἀπεστέρησ' ἑμαυτόν, αὐτὸς ἐννέπων
 ὠθεῖν ἅπαντας τὸν ἀσεβῆ, τὸν ἐκ θεῶν
 φανέντ' ἀναγνον καὶ γένους τοῦ Λαΐου.
 τοιάνδ' ἐγὼ κηλῖδα μηνύσας ἐμήν
 ὀρθοῖς ἔμελλον ὄμμασιν τούτους ὀρᾶν; 1385
 ἥκιστά γ'· ἀλλ' εἰ τῆς ἀκουούσης ἔτ' ἦν
 πηγῆς δι' ὧτων φραγμός, οὐκ ἂν ἐσχόμην
 τὸ μὴ ἀποκλῆσαι τὸν μὸν ἄθλιον δέμας,
 ἵν' ἢ τυφλός τε καὶ κλύων μηδέν· τὸ γὰρ

1380 **κάλλιστ' ἀνὴρ εἰς...τραφεῖς.** εἰς, in connection with a superlative, is strictly correct only where *one* is compared with *several*: as Eur. *Heracl.* 8 πλείστων μετέσχον εἰς ἀνὴρ Ἡρακλῆει. So *Tr.* 460 πλείστας ἀνὴρ εἰς... ἔγχευε. But here, where the question is of degree in nobility, it merely strengthens **κάλλιστ'**: cp. Thuc. 8. 68 πλείστα εἰς ἀνὴρ, ὅστις συμβουλευσάιτό τι, δυνάμενος ὠφελεῖν.

1381 **ἀπεστέρησ' ἑμαυτόν:** a regular phrase in reference to separation from civic life: Antiphon or. 5 § 78 εἰ δ' ἐν Αἰνῷ χωροφιλεῖ, τοῦτο οὐκ ἀποστερῶν γε τῶν εἰς τὴν πόλιν ἑαυτὸν οὐδενός (not forfeiting any of his relations with Athens) οὐδ' ἐτέρας πόλεως πολίτης γεγεννημένος: [Dem.] or. 13 § 22 οὐδενός ἔργων τῶν τότε ἀπεστέρησαν ἑαυτούς, the Athenians of those days did not renounce their share in any of the great deeds of the Persian Wars.

1382 **τὸν φανέντα κ.τ.λ.,** as well as **τὸν ἀσεβῆ,** depends on **ὠθεῖν.** 'Bidding all to expel the impious one,—that man who has [*since*] been shown by the gods to be unholy—and of the race of Laïus.' His thought passes from the *unknown* person of the edict to *himself*, precisely as in 1440 f. The words **καὶ γένους τοῦ Λαΐου**

are a climax, since the guilt of bloodshed, which the oracle had first denounced, was thus aggravated by a double horror.

1384 **κηλῖδα:** see on 833: **μηνύσας ἐμήν,** *sc.* οὖσαν.

1385 **ὀρθοῖς:** see on 528.

1386 **ἀλλ' εἰ...φραγμός,** 'no, were there yet a way to choke the fount of hearing': **τῆς ἀκουούσης...πηγῆς,** the *source* (*viz.* the orifice of the ear) from which sounds flow in upon the sense: cp. Plat. *Phaedr.* 245 C ψυχῇ... πηγὴ καὶ ἀρχὴ κινήσεως. (Not the *stream* of sound itself.) **δι' ὧτων** supplements **τῆς ἀκουούσης πηγῆς** by suggesting the channel through which the sounds pass from the fount. Cp. fr. 773 βραδεία μὲν γὰρ ἐν λόγοισι προσβολὴ | μόδλις δι' ὧτὸς ἔρχεται τρυπωμένον. ἡ ἀκούουσα πηγὴ, instead of ἡ πηγὴ τῆς ἀκούσεως, is said with a consciousness that **πηγὴ** means the organ of hearing, just as we might have τὰ ἀκούοντα ὦτα.

1387 **ἐσχόμην,** *usu.* in this sense with *gen.*, as *Od.* 4. 422 σχέσθαι... βίης.

1388 **τὸ μὴ:** cp. 1232. The simple **μὴ,** where (as here) **μὴ οὐ** is admissible, occurs also in prose, as Antiph. *Tetral.* 3 β § 4 οὐδεὶς ἡμῖν λόγος ὑπελείπετο μὴ φανεῦσιν εἶναι.

1389 **ἵν' ἢ.** For **ἢ** (as 1393)

τὴν φροντίδ' ἔξω τῶν κακῶν οἰκεῖν γλυκύ. 1390
 ἰὼ Κιθαιρών, τί μ' ἐδέχου; τί μ' οὐ λαβὼν
 ἔκτεινας εὐθύς, ὡς ἔδειξα μήποτε
 ἔμαυτὸν ἀνθρώποισιν ἐνθεν ἢ γεγώς;
 ὦ Πόλυβε καὶ Κόρινθε καὶ τὰ πάτρια 1395
 λόγῳ παλαιὰ δώμαθ', οἶον ἄρά με
 κάλλος κακῶν ὑπουλον ἐξεθρέψατε.
 νῦν γὰρ κακός τ' ὢν κακῶν εὐρίσκομαι.
 ὦ τρεῖς κέλευθοι καὶ κεκρυμμένη νάπη
 δρυμός τε καὶ στενωπὸς ἐν τριπλαῖς ὁδοῖς,
 αἰ τοῦμόν αἶμα τῶν ἐμῶν χειρῶν ἄπο 1400

see on 1123. The negative **μηδέν** here shows how in this construction **ἵνα** is essentially final, 'so that I might have been'; not='in which case I should have been'—for which the negative must have been οὐδέν. So ὡς ἔδειξα μήποτε (1392), that I might never have shown. Eur. fr. 442 φεῦ φεῦ τὸ μὴ τὰ πράγματ' ἀνθρώποις ἔχειν | φωνήν, ἔν' ἦσαν μηδὲν οἱ δεινοὶ λόγοι.

1390 **ἔξω τῶν κακῶν**, i.e. undisturbed by those sights and sounds from the outer world which serve to recall past miseries.

1391 The imperf. **ἐδέχου** helps the personification: 'wert ready to shelter me.'

1392 **ὡς ἔδειξα**: see on 1389.

1394 **τὰ πάτρια λόγῳ**=τὰ λόγῳ **πάτρια**, an order the less harsh since **πάτρια** is supplemented by **παλαιά**. Cp. *Al.* 635 ὁ νοσῶν μάταν: *El.* 792 τοῦ θανόντος ἀρτίως: Aesch. *P. V.* 1013 τῷ φρονούντι μὴ καλῶς.

1395 f. **οἶον ἄρά με κ.τ.λ.**, 'how seeming-fair was I your nursling, and what ills were festering beneath!' **κάλλος κακῶν ὑπουλον**, a fair surface, with secret ills festering beneath it (gen. **κακῶν** as after words of fullness, = **κρυπτῶν κακῶν γέμον**). **κάλλος**,

concrete, a fair object, Xen. *Cyr.* 5. 2. 7 **τὴν θυγατέρα**, δεινὸν τι κάλλος καὶ μέγεθος, πενθικῶς δ' ἔχουσαν. **ὑπουλον**, of a sore festering beneath an οὐλή or scar which looks as if the wound had healed: Plat. *Gorg.* 480 B ὅπως μὴ ἐγχρο-νισθὲν τὸ νόσημα τῆς ἀδικίας ὑπουλον τὴν ψυχὴν ποιήσῃ καὶ ἀνίατον, 'lest the disease of injustice become chronic, and render his soul gangrenous and past cure' (Thompson). Thuc. 8. 64 **ὑπουλον αὐτονομίαν**, unsound independence opp. to τὴν ἀντικρυς ἐλευθερίαν. Dem. or. 18 § 307 ἥσυχίαν ἀγειν ἀδικον καὶ ὑπουλον, unjust and insecure peace.

1397 **κακῶν κακῶν** like **ἀνοσίων παῖς** (1360), with reference to the stain incurred by Iocasta.

1398 f. His memory recalls the scene as if he were again approaching it on his way from Delphi. First, he descries three roads converging in a deep glen or ravine (**τρεῖς κέλευθοι**—**κεκρυμμένη νάπη**): then, descending, he comes to a coppice (**δρυμός**) at a point where his own road narrows (**στενωπός**) just before its junction with the two others (**ἐν τριπλαῖς ὁδοῖς**). See on 733.

1400 **τοῦμόν αἶμα**, thus divided from **πατρός**, is more than

ἐπίετε πατρός, ἄρά μου μέμνησθέ τι,
οἷ' ἔργα δράσας ὑμῖν εἶτα δεῦρ' ἰὼν
ὅποι' ἔπρασσον αὐθις; ὦ γάμοι γάμοι,
ἐφύσαθ' ἡμᾶς, καὶ φυτεύσαντες πάλιν
ἀνείτε ταύτου σπέρμα, κάπεδείξατε 1405
πατέρας, ἀδελφούς, παῖδας, αἷμ' ἐμφύλιον,
νύμφας γυναικας μητέρας τε, χῶπόσα
αἰσχιστ' ἐν ἀνθρώποισιν ἔργα γίγνεται.
ἀλλ' οὐ γὰρ αὐδᾶν ἔσθ' ἂ μηδὲ δρᾶν καλόν,
ὅπως τάχιστα πρὸς θεῶν ἔξω μέ που 1410
καλύψατ', ἢ φονεύσατ', ἢ θαλάσσιον
ἐκρίψατ', ἔνθα μήποτ' εἰσόψεσθ' ἔτι.
ἴτ', ἀξιώσατ' ἀνδρὸς ἀθλίου θιγεῖν·
πίθεσθε, μὴ δείσητε· τὰμὰ γὰρ κακὰ
οὐδείς οἶός τε πλὴν ἐμοῦ φέρειν βροτῶν. 1415

αἷμα τοῦμου πατρός : 'that father's blood which was mine own.'

1401 For **τι**, which has a tone of bitterness here, see on 124, 969. The MSS. give **μέμνησθ' ὅτι**, which scarcely admits of defence.

1405 **ἀνείτε ταύτου σπέρμα**, 'ye bore children to your child.' By the change of one letter, we restore sense to the passage. The **ταύτων** of the MSS. is nonsense.

1405 ff. 'Ye created an incestuous kinship of fathers, brothers, sons,—brides, wives, mothers.'... The marriage of Iocasta with Oedipus constituted (**ἀπεδείξατε**) Oedipus at once *father and brother* (of his children), while he was also *son* (of his wife),—the closest relation in *blood* (**αἷμ' ἐμφύλιον**) becoming also the *husband*. The marriage made Iocasta the *bride* (**νύμφας**)—aye, and the child-bearing *wife* (**γυναικας**)—of him to whom she was also *mother* (**μητέρας**). Thus, through the birth of children from such a marriage, complex horrors of relationship arose (**ὅπόσα αἰσχιστα ἔργα γίγνεται**). **αἷμ' ἐμφύλιον** is

in apposition with **πατέρας ἀδελφούς παῖδας**,—'a blood-kinship' standing for a 'blood-kinsman.' It expresses that the monstrous union confounded the closest tie of *consanguinity* with the closest tie of *affinity*. The phrase **ἐμφύλιον αἷμα**, like *συγγενὲς αἷμα*, would in Tragedy more often mean 'murder of a kinsman.' But it can, of course, mean also 'kindred blood' in another sense; and here the context leaves no ambiguity.

1410 ff. **ἔξω μέ που | καλύψατ'**: the blind man asks that they will lead him away from Thebes, and *hide* him from the sight of men in some lonely spot—as amid the wilds of Cithaeron (1451).

1411 **θαλάσσιον**: see on **ἐκτόπιον**, 1340.

1412 **ἐνθα μήποτ'**: see on 796.

1415 No one can share the burden of his ills. Other men need not fear to be polluted by contact with him, as with one guilty of blood. His unwitting crimes and his awful sufferings—alike the work of Apollo—place

ΧΟ. ἀλλ' ὦν ἐπαιτεῖς ἐς δέον πάρεσθ' ὅδε
Κρέων τὸ πράσσειν καὶ τὸ βουλεύειν, ἐπεὶ
χώρας λέλειπται μῦνος ἀντὶ σοῦ φύλαξ.

ΟΙ. οἶμοι, τί δῆτα λέξομεν πρὸς τόνδ' ἔπος;
τίς μοι φανέεται πίστις ἐνδικος; τὰ γὰρ 1420
πάρος πρὸς αὐτὸν πάντ' ἐφεύρημαι κακός.

[CREON enters crowned, followed by two attendants.]

ΚΡ. οὐχ ὡς γελαστής, Οἰδίπους, ἐλήλυθα,
οὐδ' ὡς ὀνειδιῶν τι τῶν πάρος κακῶν.
ἀλλ' εἰ τὰ θνητῶν μὴ καταισχύνεσθ' ἔτι [To the
attendants.
γένεθλα, τὴν γοῦν πάντα βόσκουσαν φλόγα 1425
αἰδεῖσθ' ἄνακτος Ἥλιου, τοιόνδ' ἄγος

him apart. See the passage in which he speaks of all that separates his fate from that of other men stained with guilt, *O. C.* 266—274. And, in illustration of the fear which he seeks to allay, compare the plea of Orestes that, since he has been duly purified from bloodshed, contact with him has ceased to be dangerous (*Aesch. Eum.* 285 ὅσους προσῆλθον ἀβλαβεῖ ξυνουσία).

1416 ὦν ἐπαιτεῖς ἐς δέον = reasonably in respect of those things which (ὦν = τούτων ᾧ) you ask: the gen. being dependent on the notion of ἐς δέον as = ἐς καιρόν.

1417 τὸ πράσσειν καὶ τὸ βουλεύειν are strictly accusatives of respect, 'as to the doing and the planning,' i.e. with a view to doing and planning. So *Ant.* 79, *El.* 1030, *O. C.* 442, *Ph.* 1253, etc.

1418 μῦνος: see on 304. The use of μῦνος for μόνος is simply a matter of metrical convenience; there is no special emphasis in the strengthened form. The same is true of ξέινος and ξένος, with this exception, that, even where metre admitted ξέν', ξείν' occurs as

the first word of an address: *Eur. I. T.* 798 ξείν', οὐ δικαίως. In *O. C.* 928 also, L and A give ξείνον παρ' ἀστοῖς.

1420 τίς μοι φανέεται πίστις ἐνδικος; 'what reasonable claim to confidence can be produced on my part?' Oedipus had brought a charge against Creon which was false, and had repudiated a charge against himself which was true. He means:—'How can I expect Creon to believe me now, when I represent myself as the blind victim of fate,—when I crave his sympathy and pity?' πίστις has two main senses, each of which has several shades,—(1) *faith*, and (2) *a warrant for faith*. Here it is (2), essentially as in *O. C.* 1632 δός μοι χερὸς σῆς πίστιν.

1421 πάντ': see on 475.

1422 Cp. the words of Tennyson's Arthur to Guinevere: 'Yet think not that I come to urge thy crimes.'

1425 βόσκουσαν boldly for τρέφουσαν: cp. *Aesch. Ag.* 633, where the sun is τοῦ τρέφοντος... χθονὸς φύσιν.

ἀκάλυπτον οὕτω δεικνύναι, τὸ μήτε γῆ
μήτ' ὄμβρος ἱερὸς μήτε φῶς προσδέξεται.
ἀλλ' ὡς τάχιστ' ἐς οἶκον ἐσκομίζετε
τοῖς ἐν γένει γὰρ τὰγγενῇ μάλισθ' ὀρᾶν
μόνοις τ' ἀκούειν εὐσεβῶς ἔχει κακά.

1430

ΟΙ. πρὸς θεῶν, ἐπεῖπερ ἐλπίδος μ' ἀπέσπασας,
ἄριστος ἐλθὼν πρὸς κάκιστον ἄνδρ' ἐμέ,

1427 f. δεικνύναι depends on αἰδεῖσθε, for the construction of which with (1) acc. of persons revered, and (2) infin. of act which such reverence forbids, cp. Xen. *An.* 2. 3. 22 ἡσχύνθημεν καὶ θεοὺς καὶ ἀνθρώπους προδοῦναι αὐτόν, 'respect for gods and for men forbade us to betray him.' τὸ (=ὁ, see on 1379) μήτε, not οὐτε, since τοιόνδ' ἄγος indicates a class of ἄγη: not merely 'which,' but 'such as,' earth will not welcome (*quod Terra non admissura sit*): cp. 817, *El.* 654 ὅσων ἐμοὶ | δύσνοια μὴ πρόσσεσιν. Similarly ἐνθα μήποτ', 796, 1412; ὅπου μηδενός, 1436. γῇ—ὄμβρος—φῶς. The pollution (ἄγος) of Oedipus is such that the pure elemental powers represented by earth, the rain from heaven, the light—cannot suffer it to remain in their presence (προσδέξεται): it must be hidden from them. Cp. Aesch. *Eum.* 904 f., where the Erinyes, as Chthonian powers, invoke blessings on Attica, γῆθεν—ἐκ τε ποντίας δρόσου—ἐξ οὐρανοῦ τε. ὄμβρος here is not a synonym but a symbol of water generally, as with Empedocles 282 ὥς τότ' ἔπειτ' ἐδίηνε Κύπρις χθόνα δηρὸν ἐν ὄμβρῳ, | εἰδεα καὶ ποιούσα θοᾶ πυρὶ δῶκε κρατῦναι: cp. Lucr. 1. 714 f. *quatuor ex rebus posse omnia ventur Ex igni terra atque anima procreescere et imbri*. In *Ant.* 1073 the exposure of the unburied

corpse is spoken of as a violence to οἱ ἄνω θεοί (βιάζονται). It was a common form of oath to pray that, if a man swore falsely, neither earth, nor sea, nor air, might tolerate the presence of his corpse (*Eur. Or.* 1085, *Hipp.* 1030).

1428 The original sense of ἱερός, 'strong' (*Curt. Etym.* § 614), suits a few phrases, such as ἱερός ἰχθύς (*Il.* 16. 407). But in such as ἱερὸν ἡμαρ, κνέφας, ὄμβρος, ποταμοί etc. it is more likely that the poet had no consciousness of any other sense than 'sacred.'

1430 The objection to taking μάλιστα with τοῖς ἐν γένει is not that it follows these words (see on 1394), but that τὰγγενῇ intervenes. Rather join it with εὐσεβῶς ἔχει. ὀρᾶν μόνοις τ' ἀκούειν = μόνοις ὀρᾶν ἀκούειν τε.

1432 ἐλπίδος μ' ἀπέσπασας, suddenly plucked me away from (made me to abandon) my uneasy foreboding: cp. Lat. *revellere* (*falsorum persuasionem*, Sen. *Epist.* 95), and our phrase, 'a revulsion of feeling': *Al.* 1382 ὥς μ' ἔψευσας ἐλπίδος πολύ. Conversely (*El.* 809) ἀποσπάσας... φρενὸς | αἱ μοι μόнай παρήσαν ἐλπίδων.

1433 ἄριστος ἐλθὼν πρὸς... ἐμέ, having come to me in so noble a spirit; cp. 1422 ἐλήλυθα. This is more natural than to render, 'having proved thyself most noble towards me' (see on 1357).

πιθοῦ τί μοι· πρὸς σοῦ γάρ, οὐδ' ἐμοῦ, φράσω.

KP. καὶ τοῦ με χρείας ὧδε λιπαρεῖς τυχεῖν; 1435

OI. ῥίψόν με γῆς ἐκ τῆσδ' ὅσον τάχισθ', ὅπου
θνητῶν φανοῦμαι μηδενὸς προσήγορος.

KP. ἔδρασ' ἂν εὖ τοῦτ' ἴσθ' ἂν, εἰ μὴ τοῦ θεοῦ
πρώτιστ' ἔχρηζον ἐκμαθεῖν τί πρακτέον.

OI. ἀλλ' ἢ γ' ἐκείνου πᾶσ' ἐδηλώθη φάτις, 1440
τὸν πατροφόντην, τὸν ἀσεβῆ μ' ἀπολλύναι.

KP. οὕτως ἐλέχθη ταῦθ'· ὁμως δ', ἵν' ἔσταμεν
χρείας, ἄμεινον ἐκμαθεῖν τί δραστήον.

OI. οὕτως ἄρ' ἀνδρὸς ἀθλίου πεύσεσθ' ὕπερ;

KP. καὶ γὰρ σὺ νῦν τὰν τῷ θεῷ πίστιν φέροις. 1445

OI. καὶ σοί γ' ἐπισκῆπτω τε καὶ προστρέψομαι,

1434 πρὸς σοῦ, in thy interest : Eur. Alc. 58 πρὸς τῶν ἐχόντων, Φοῖβε, τὸν νόμον τίθης : Tr. 479 δεῖ γὰρ καὶ τὸ πρὸς κείνου λέγειν, the argument on his side.

1435 χρείας, request : O. C. 1754 προσπίτνομέν σοι. ΘΗ. τίνος, ὦ παῖδες, χρείας ἀνῶσαι;

1437 μηδενὸς προσήγορος, accosted by no one : for the gen. cp. El. 1214 οὕτως ἀτιμός εἰμι τοῦ τεθνηκότος; ib. 344 κείνης διδασκτά. (See Thompson, Gk. Synt. § 110.) With dat., Ph. 1353 τῷ προσήγορος; see on 1337 : for ὅπου μὴ with fut. indic., on 796.

1438 For the double ἂν with ἔδρασα, cp. 862; join τοῦτ' with ἴσθι: it could not here go with ἔδρασα.

1440 φάτις (151), the message brought by Creon from Delphi (86): πᾶσ', 'in full,' explicitly: Ai. 275 κείνος...λύπη πᾶς ἐλήλαται. The indefinite person of the φάτις is identified with Oedipus just as in 1382 f.

1442 f. ἵνα...χρείας : see 367.

1444 οὕτως with ἀθλίου : Ph. 104 οὕτως ἔχει τι δεινὸν ἰσχύος θράσος;

1445 The καὶ belongs to σὺ :

'yes, for even thou in sooth wouldst now believe in the god (though formerly thou didst not believe his word by the mouth of Teiresias).' This is not spoken in mockery, but with grave sorrow. The phrase πίστιν φέροις as = πιστεύεις (El. 735 τῷ τέλει πίστιν φέρων) prob. = 'render belief' (as a tribute due), cp. φόρον, δασμόν, χρήματα φέρειν, and the like figure in Pind. Ol. II. 17 νικῶν | Ἴλα φερέτω χάριν.

1446 καὶ σοί γ' : yes [I am prepared to abide by Apollo's word], and on thee too I lay an injunction, and will now make a prayer to thee; i.e. as I turn to the god for what he alone can give (cp. 1519 τοῦ θεοῦ μ' αἰτεῖς δόσιν), so I turn to thee for that which lies in thine own power. The midd. προστρέψομαι as in fr. 759 Ἐργάνην (Athene)...προστρέπεσθε: the active has the same sense in Ai. 831, O. C. 50. On the future, see 1077. There is no cause to desire ἐπισκῆψω : each tense has its due force : I now enjoin, and am going on to ask. Just so in Thuc. 2. 44 οὐκ ὀλοφύρομαι μᾶλλον ἢ παραμυθήσομαι, where the conjecture

τῆς μὲν κατ' οἴκους αὐτὸς ὃν θέλεις τάφον
 θοῦ· καὶ γὰρ ὀρθῶς τῶν γε σῶν τελεῖς ὑπερ·
 ἐμοῦ δὲ μήποτ' ἀξιοθήτω τόδε
 πατρῶον ἄστν ζῶντος οἴκητοῦ τυχεῖν,
 ἀλλ' ἔα με ναίειν ὄρεσιν, ἔνθα κλήζεται
 οὐμὸς Κιθαιρῶν οὗτος, ὃν μήτηρ τέ μοι
 πατήρ τ' ἐθέσθην ζῶντε κύριον τάφον,

1450

δολοφρυοῦμαι is needless: 'I do not bewail them, but rather *intend* to comfort them.' With the *v. l.* **προτρέφομαι** the sense is:—yes [I am sensible of my duty to Apollo], and I enjoin on *thee*, and will *exhort* thee, to do thine. But this strain of lofty admonition seems little in accord with the tone of the broken man who has just acknowledged Creon's unexpected goodness (1432), and is now a suppliant (cp. 1468).

1447 τῆς...κατ' οἴκους: the name of Iocasta has not been uttered since 1235. Contrast 950.

1448 τελεῖς, absol., like ἔρδειν, perform rites, *i.e.* the ἐντάφια. The special term for offerings to the dead was ἐναγλίζειν.

1449 ἀξιοθήτω, *be condemned*: Her. 3. 145 ἐμέ μὲν, ὦ κακίστε ἀνδρῶν,...ἀδικήσαντα οὐδὲν ἄξιον δεσμοῦ γοργύρης ἤξιωσας, *doomed* me to a dungeon though I had done no wrong *worthy* of bonds.

1451 ἔα, a monosyllable by synizesis, as in *Ant.* 95 ἀλλ' ἔα με. Cp. *Od.* 9. 283 νέα μέν μοι κατέαξε Ποσειδάων ἐνοσίχθων. ὄρεσιν, locative dative, cp. γῆ, 1266. ἔνθα κλήζεται κ.τ.λ., lit., 'where my Cithaeron yonder is famed,' = 'where yonder is Cithaeron, famed as mine,'—*i.e.* made famous by the recent discovery that it is Οἰδίπου τροφὸς καὶ μήτηρ (1092). There is an intense bitterness in the words: the name of Cithaeron is for ever to be linked with his dark story. κλήζεται is stronger than

καλεῖται, as in *Tr.* 659 ἔνθα κλήζεται θυτήρ means, 'where *fame* (that brought the tidings of his great victory) tells of him as sacrificing.' For the idiom cp. *Il.* 11. 757 Ἀλειςίου ἐνθα κολώνη | κέκληται.

1453 The words ἐξ ἐκείνων form the decisive argument for the ζῶντε of the mss. against Toup's specious emendation, ζῶντι. His parents in *their life-time* appointed Cithaeron to be his grave. Now they are dead; but, though he can no longer die by their *agency*, he wishes to die ἐξ ἐκείνων, *by their doom*; *i.e.* by self-exposure in the same wilds to which they had consigned him. The thought of the hostile *dead* bringing death upon the living is one which Sophocles has more than once: *Ai.* 1026 εἶδες ὡς χρόνῳ | ἐμελλέ σ' Ἔκτωρ καὶ θανῶν ἀποφθιεῖν; *Trach.* 1163 (Heracles speaking of Nessus) ζῶντά μ' ἔκτεινεν θανῶν. The reading ζῶντι, on the other hand, yields nothing but a weak verbal antithesis with τάφον. Had his parents meant him to *live* in lonely misery on Cithaeron, there would be some point in calling it his 'living grave.' But they meant him to die there forthwith (cp. 1174); ζῶντι, then, would mean nothing more than that the grave was chosen before the babe was dead. κύριον, appointed by their authoritative decision: cp. Aesch. *Eum.* 541 ποινὰ γὰρ ἐπέσται | κύριον μένει τέλος.

ἴν' ἐξ ἐκείνων, οἳ μ' ἀπολλύτην, θάνω.
 καίτοι τοσοῦτόν γ' οἶδα, μήτε μ' ἂν νόσον 1455
 μήτ' ἄλλο πέρσαι μηδέν· οὐ γὰρ ἂν ποτε
 θνήσκων ἐσώθην, μὴ 'πί τῳ δεινῷ κακῷ.
 ἀλλ' ἡ μὲν ἡμῶν μοῖρ', ὅποιπερ εἶς, ἴτω·
 παίδων δὲ τῶν μὲν ἀρσένων μή μοι, Κρέον,
 προσθῇ μέριμναν· ἄνδρες εἰσίν, ὥστε μὴ 1460
 σπάνιν ποτὲ σχεῖν, ἔνθ' ἂν ὦσι, τοῦ βίου·
 τοῖν δ' ἀθλίαιν οἰκτραῖν τε παρθένοιον ἐμαῖν,
 οἷν οὐποθ' ἡμῇ χωρὶς ἐστάθη βορᾶς

1454 ἀπολλύτην : for the imperf. of intention, cp. Andoc. or. 1 § 41 τὸν πατέρα μου ἀπώλλυε ('sought to ruin'), συνειδότα ἀποφαίνων.

1455 οἶδα μὴ (not οὐ) πέρσαι ἂν. οὐ (before infin. no less than in other cases) introduces a negative statement, μὴ a negative conception. Where *personal assurance of a fact* is expressed, μὴ with infin. can give this emphasis; so Dem. or. 21 § 222 πεπίστευκε τῇ πολιτείᾳ μηδὲνα ἔλξειν μηδ' ὑβριεῖν μηδὲ τυπτήσιν : [Dem.] or. 40 § 47 αὐτὸς ἑαυτοῦ καταμαρτυρεῖ μὴ ἐξ ἐκείνων γεγενῆσθαι. So μὴ with infin. occurs after πέποιθα, πέπεισμαι, sometimes also φημί, λέγω, οἶμαι, νομίζω. οὐ πέρσαι ἂν would also be right here, as representing the simple statement, ὅτι οὐκ ἂν πέρσειε.

1457 with μὴ understand σωθεῖς, = εἰ μὴ ἐσώθην ἐπὶ κακῷ πῳ : cp. *Αἰ.* 950 οὐκ ἂν τάδ' ἔστη τῇδε μὴ θεῶν μέτα, sc. στάντα = εἰ μὴ ἔστη.

1460 προσθῇ μέριμναν, *take care upon thee* : so often of assuming a needless burden : Thuc. 1. 78 μὴ... οἰκτεῖον πόνον προσθήσθε : *ib.* 144 κινδύνους αὐθαιρέτους μὴ προστίθεσθαι : Plat. *Prot.* 346 D ἔχθρας ἐκουσίας... προστίθεσθαι. ἄνδρες, males (though not ἐξηνδρωμένοι); cp. *Tr.* 1062 θῆλυς οὖσα κοῦκ ἀνδρὸς φύσιν.

1462 ff. τοῖν...οἷν : Attic inscr. of the 5th and 4th cent. B.C. recog-

nise no dual in -α, -αι for pronoun forms in -α, -η : they give as fem. τῷ, τοῖν, οἷν, τοῦτοιν. τοῖν δ' ἀθλ-αιν. Instead of supplying πρόσθου μέριμναν, it is better to regard οἷν in 1466 as an anacolouthon for τοῦτοιν.

1463 f. οἷν for *whom* ἡ ἐμὴ βορᾶς τράπεζα the table at which I ate οὐποτε χωρὶς ἐστάθη was never placed apart, ἄνευ τοῦδ' ἀνδρός (so that they should be) without me. Instead of ἄνευ αὐταῖν, we have ἄνευ τοῦδ' ἀνδρός, because (οἷν being dat. of persons affected) οἷν οὐποτε ἡ ἐμὴ τράπεζα χωρὶς ἐστάθη ἄνευ τοῦδ' ἀνδρός is equivalent to ὧ οὐποτε τὴν ἐμὴν τράπεζαν χωρὶς σταθεῖσαν εἰδέτην, (ὥστε εἶναι) ἄνευ τοῦδ' ἀνδρός. The attributive gen. βορᾶς is equivalent to an adj. of quality like τρόφιμος, as Eur. *Phoen.* 1491 στολὶς τρυφᾶς = στολὶς τρυφερά : not like ἀμαξίαι σίτου (*Xen. Cyr.* 2. 4. 18) 'waggon-loads of grain.' Cp. *El.* 19 ἄστρον...εὐφρόνη and note. ἐστάθη, because a light table is brought in for the meal, and removed after it (cp. *Il.* 24. 476, *Od.* 10. 354 etc.). ἄνευ τοῦδ' ἀνδρός, explaining χωρὶς, as in *Ph.* 31 κενὴν οἰκησιν is explained by ἀνθρώπων δίχα, *Αἰ.* 464 γυμνὸν φανέντα by τῶν ἀριστέων ἄτερ. ἄνευ as in *Tr.* 336 μάθησ' ἄνευ τῶνδ', hear apart from these.

τράπεξ' ἄνευ τοῦδ' ἀνδρός, ἀλλ' ὕσων ἐγὼ
 ψαύοιμι, πάντων τῶνδ' αἰὲ μετειχέτην. 1465
 οἶν μοι μέλεσθαι· καὶ μάλιστα μὲν χεροῖν
 ψαῦσαί μ' ἔασον ἀποκλαύσασθαι κακά.
 ἴθ' ὦναξ,
 ἴθ' ὦ γονῇ γενναίῃ. χερσὶ τὰν θιγῶν
 δοκοῖμ' ἔχειν σφας, ὥσπερ ἡνίκ' ἔβλεπον. 1470

[CREON'S attendants lead in the children, ANTIGONE and ISMENE.]

τί φημί;
 οὐ δὴ κλύω που πρὸς θεῶν τοῖν μοι φίλοι
 δακρυρροοῦντοιν, καὶ μ' ἐποικτίρας Κρέων
 ἔπεμφέ μοι τὰ φίλτατ' ἐκγόνοιον ἐμοῖν;
 λέγω τι; 1475

KP. λέγεις· ἐγὼ γάρ εἰμ' ὁ πορσύνας τάδε,

1466 μέλεσθαι, infin. for imper.: cp. 462. μάλιστα μὲν: see on 926.

1468 ἴθ' ὦναξ. A moment of agitated suspense is marked by the bacchius interrupting the trimeters, as *Ph.* 749 f. (in an anxious entreaty, as here) ἴθ', ὦ παῖ. So *O. C.* 1271 τί σιγᾶς; *ib.* 318 τάλαινα. The speech of the agonised Heracles is similarly broken by short dactylic or choriambic phrases, *Tr.* 1081, αἶ, αἶ, ὦ τάλας: 1085 ὦναξ· Αἰδῶ, δέξαι μ', | ὦ Διὸς ἀκτίς, παῖσον. But Soph. has used the license most sparingly, and always, it may be said, with fine effect.

1469 γονῇ γενναίῃ, noble in the grain,—one whose γενναϊότης is γνησία, inbred, true,—referring to the ἀρετή just shown by Creon (1433). γονῇ here is not merely intensive of γενναίῃ, making it=γενναϊότατε. Cp. *Ai.* 1094 μηδὲν ὦν γοναῖσιν.

1470 ἔχειν σφας. σφέας has the accent in Homer when it is emphatic, as when joined with αὐτοῖς, being then a dissyllable: *Il.* 12. 43 σφέας αὐτοῖς. When non-emphatic and enclitic, it is a monosyllable:

Od. 4. 77 καὶ σφας φωνήσας. The perispomenon σφᾶς corresponds to the accented σφέας, as in σφᾶς αὐτοῖς: the enclitic σφας to the enclitic σφέας.

1471 τί φημί; 'Ha?' the cry of one startled by a sound or sight, as *Tr.* 865: *O. C.* 315 τί φῶ;

1472 τοῖν...φίλοι | δακρυρροοῦντοιν. The use of the masc., referring to the two girls, is distinct from the poetical use by which a woman speaking of herself can use the masc. *plural*, but exemplifies the Attic preference for the masc. to the fem. *dual* in participles, and in some adjectives and pronouns: cp. *Xen. Cyr.* 1. 2. 11 μιαν ἄμφω τοῦτω τῷ ἡμέρα λογίζονται. So τῷ θεῷ, τοῖν θεοῖν (*Demeter and Persephone*).

1474 τὰ φίλτατ' ἐκγ. ἐμοῖν, my chief treasure, (consisting in) my two daughters: cp. on 261 κοινῶν παίδων κοινά: *El.* 682 πρόσχημ' ἀγῶνος, a glory (consisting in) a contest.

1475 λέγω τι; 'am I right?' cp. *Ar. Eq.* 333 νῦν δεῖξον ὥς οὐδὲν

- γνούς τὴν παροῦσαν τέρψιν, ἥ σ' εἶχεν πάλαι.
 ΟΙ. ἀλλ' εὐτυχοίης, καί σε τῆσδε τῆς ὁδοῦ
 δαίμων ἄμεινον ἢ 'μὲ φρουρήσας τύχοι.
 ὦ τέκνα, ποῦ ποτ' ἐστέ; δεῦρ' ἴτ', ἔλθετε 1480
 ὥς τὰς ἀδελφὰς τάσδε τὰς ἐμὰς χέρας,
 αἶ τοῦ φυτουργοῦ πατρός ὑμῖν ὧδ' ὁρᾶν
 τὰ πρόσθε λαμπρὰ προὔξένησαν ὄμματα·
 ὃς ὑμῖν, ὦ τέκν', οὔθ' ὁρῶν οὔθ' ἱστορῶν
 πατὴρ ἐφάνθη ἐνθεν αὐτὸς ἠρόθη. 1485
 καὶ σφὼ δακρύω· προσβλέπειν γὰρ οὐ σθένω·
 νοοῦμενος τὰ λοιπὰ τοῦ πικροῦ βίου,
 οἶον βιώναι σφὼ πρὸς ἀνθρώπων χρεῶν.
 ποίας γὰρ ἀστῶν ἥξετ' εἰς ὀμιλίας,

λέγει τὸ σωφρόνως τραφῆναι, 'what nonsense it is.'

1477 γνούς...πάλαι: aware of the delight which you now feel,—as you ever felt it: *i.e.*, taught by the past to foresee that you would thus rejoice.

1478 τῆσδε τῆς ὁδοῦ, causal gen.: *El.* 626 θράσους | τοῦδ' οὐκ ἀλύξεις.

1481 ὥς τὰς...χέρας. As the sense is so plainly equivalent to ὥς ἐμέ, we are scarcely justified in changing ὥς to εἰς or ἐς. *Soph.* has ὥς ὑμᾶς *Tr.* 366.

1482 f. 'Whose offices have wrought that your sire's once bright eyes should be such orbs as these.' προὔξένησαν ὑμῖν, have effected for you that... ὧδε ὁρᾶν should see thus; *i.e.* should be sightless: cp. 1273. προξενεῖν = (1) to be a πρόξενος: then (2) fig., to lend one's good offices: either (a) absol., as *O. C.* 465 προξενεῖ, stand my friend: or (b) with dat. and acc., or acc. and infin., to effect a thing, or result, for one: *Xen. An.* 6. 5. 14 ἵστε...με...οὐδένα πω κίνδυνον προξενήσαντα ὑμῖν: *Soph. Tr.* 726 ἐλπίς ἥτις καὶ θράσος τι προξενεῖ. In particular,

προξενεῖν τινά τινα = συνιστάναι, to introduce one person to another.

1484 οὔθ' ὁρῶν οὔθ' ἱστορῶν: *i.e.* neither recognising his mother when he saw her, nor possessing any information which could lead him to suspect that she was such. ἱστορεῖν is (1) to be, or (2) to become, ἵστωρ, a knower: *i.e.* (1) to have information, or (2) to seek it. Sense (2) is more frequent: but *Aesch.* has (1) in *Eum.* 455 and *Pers.* 454, *Soph.* probably in *Tr.* 382. Here (1) is best: cp. *O. C.* 273 νῦν δ' οὐδὲν εἰδὼς ἰκόμην ἔν' ἰκόμην.

1485 ἠρόθη: cp. 1257, 1210.

1489 f. ὀμιλίας...ἐορτάς. The poet is thinking of his own Athens, though the language is general. ὀμιλίας comprises all occasions on which Attic women could appear in public,—as at the delivery of ἐπιτάφιοι (*Thuc.* 2. 45): ἐορτάς suggests such festivals as the Thesmophoria, the Panathenaea, or the Dionysia (when women were present in the theatre, at least at tragedy). To feel the force of this passage, we must remember how closely the Greek festivals were bound up with the

ποίας δ' ἑορτάς, ἔνθεν οὐ κεκλαυμέναι
 πρὸς οἶκον ἵξεσθ' ἀντὶ τῆς θεωρίας; 1490
 ἀλλ' ἡνίκ' ἂν δὴ πρὸς γάμων ἤκητ' ἀκμάς,
 τίς οὗτος ἔσται, τίς παραρρίψει, τέκνα,
 τοιαῦτ' ὀνειδῇ λαμβάνων, ἃ ταῖς ἐμαῖς
 γοναῖσιν ἔσται σφῶν θ' ὁμοῦ δηλήματα; 1495

life of the *family*. Kinsfolk took part in them together: and at such moments a domestic disgrace, such as that which the sisters inherited, would be most keenly felt. It was the Attic custom for a bridegroom Θεσμοφῶρια ἔστιαν τὰς γυναῖκας, to provide a banquet at the next Thesmophoria for the women of his deme (Isae. or. 3 § 80), and also φράτορι γαμηλίαν εἰσφέρειν, to provide a banquet for his clansmen when his bride was introduced into his φρατρία (or. 8 § 18).

1490 κεκλαυμέναι ('bathed in tears'), only poet.: later poets and Plut. have κέκλανσαι: the poet. δεδακρυμένος also occurs in later prose, Plut., Lucian, etc. The festivals were religious celebrations, which would be polluted by the presence of persons resting under an inherited ἄγος (cp. note on 240). Some word or act reminds the daughters of Oedipus that they are thus regarded, and they go home in tears. Greek sensitiveness to public notice on such occasions might be illustrated by the story in Her. of the affront offered to the deposed king Demaratus by his successor Leotychides at the Spartan festival of the γυμνοπαῖδια (6. 67). Demaratus drew his robe over his head, and left the theatre: κατακαλυψάμενος ἦιε ἐκ τοῦ θεήτρον ἐς τὰ ἐώντου οἴκῳ. Contrast the effusive public greeting which Electra imagines herself and Chrysothemis

as receiving ἔν θ' ἑορταῖς ἔν τε πανδημῷ πᾶσι (El. 982).

1491 ἀντὶ τῆς θεωρίας, 'instead of sharing the holiday.' θεωρία is (1) subjectively, a *sight-seeing*: (2) objectively, a *spectacle*. In sense (1) the article is added here because a definite occasion is meant; usually, the art. is absent: Thuc. 6. 24 πόθω ὅψεως καὶ θεωρίας: Plat. Rep. 556 C ἢ κατὰ θεωρίας ἢ κατὰ στρατείας (on *travels* or *campaigns*).

1493 τίς οὗτος ἔσται, τίς κ.τ.λ., is more animated for τίς οὗτος ἔσται, ὅστις.

1494 λαμβάνων instead of the infin. with παραρρίψει, as Plat. Legg. 699 A οὐδεὶς τότε ἐβόηθησεν οὐδ' ἐκινδύνευσεν ξυμμαχόμενος.

1495 γοναῖσιν. The disgraces of the polluted house will be ruinous not only to the *sons* of Oedipus—who, as men, will still be able to cope with the disadvantage so far at least as to win their bread (1460)—but also to his helpless *daughters*, on whom the inherited dishonour will entail destitution (1506). The γονεῦσιν of the MSS. yields no tolerable sense, whether it is referred to Laius and Iocasta or to Iocasta alone. δῆλημα is a hurt, bane, mischief, in a physical or material sense: Od. 12. 286 ἀνεμοὶ χαλεποί, δηλήματα νηῶν: Hom. Hymn. Apoll. 364 (of the dead monster) οὐδὲ σὶ γε ζῶονσα κακὸν δῆλημα βροτοῖσιν: Aesch. fr. 119 ὁδοιπόρων δῆλημα χωρίτης δράκων (the serpent

τί γὰρ κακῶν ἄπεστι; τὸν πατέρα πατὴρ
 ὑμῶν ἔπεφνε· τὴν τεκούσαν ἤροσεν, φένω
 ὅθεν περ αὐτὸς ἐσπάρη, κακ τῶν ἴσων
 ἐκτήσαθ' ὑμᾶς ὧν περ αὐτὸς ἐξέφυ.
 τοιαῦτ' ὀνειδιεῖσθε· κατὰ τίς γαμεῖ; 1500
 οὐκ ἔστιν οὐδεὶς, ὦ τέκν', ἀλλὰ δηλαδὴ
 χέρσους φθαρῆναι καγάμους ὑμᾶς χρεῶν.
 ὦ παῖ Μενοικέως, ἀλλ' ἐπεὶ μόνος πατὴρ
 τούτοις λέλειψαι, νῶ γάρ, ὦ 'φυτεύσαμεν,
 ὀλώλαμεν δὴ ὄντε, μή σφε περιίδης 1505
 πτωχὰς ἀνάνδρους ἐγγενεῖς ἀλωμένας,
 μῆδ' ἐξιώσης τάσδε τοῖς ἐμοῖς κακοῖς.
 ἀλλ' οἴκτισόν σφας, ὥδε τηλικάσδ' ὀρών
 πάντων ἐρήμους, πλὴν ὅσον τὸ σὸν μέρος.
 ξύννευσον, ὦ γενναῖε, σῇ ψαύσας χερί. 1510
 σφῶν δ', ὦ τέκν', εἰ μὲν εἰχέτην ἤδη φρένας,

in the fields, a bane of wayfarers). The disgraces are *δηλήματα* to the sons and daughters as involving their ruin in life: but could not be called *δηλήματα* to the *dead* in the remote figurative sense of *marring their memories*.

1496 *πατέρα*: for the tribrach see on 719.

1497 *τὴν τεκ...* ἐσπάρη: 'he had children of her who bare him,— yea, of her who was the source of his own being.'

1498 τῶν ἴσων is poetically equivalent to τῶν αὐτῶν, i.e. τῆς αὐτῆς. Cp. 845 οὐ γὰρ γένουτ' ἂν εἰς γε τοῖς πολλοῖς ἴσος, and note.

1500 ὀνειδιεῖσθε: see on 672.

1501 *δηλαδὴ*: prosaic, but also in Eur. *Or.* 789, *I. A.* 1366.

1503 ἀλλ' after the vocative, like σὺ δέ, but stronger, as introducing an appeal: as *O. C.* 1405 ὦ τοῦδ' ὁμαιμοὶ παῖδες, ἀλλ' ὑμεῖς ...μή μ' ἀτιμάσητέ γε: and *ib.* 237.

1505 δὴ ὄντε, both of us: cp. Eur. *Ion* 518 σὺ δ' εὖ φρόνει γε καὶ δὴ ὄντ' εὖ πράξομεν. *περιίδης*:

on Porson's objection, see Appendix in large edition, p. 233.

1506 ἐγγενεῖς, your kinswomen as they are (where in prose we should have οὐσας added). The word was full of meaning for an Attic audience, who would think of Creon as placed by Oedipus in the position of ἐπίτροπος (guardian) and κύριος (representative before the law) of the unmarried girls who are here viewed as orphans (1505); their brothers not being of age.

1507 'nor abase them to the level of my woes': cp. 425: for τάσδε instead of τὰ τῶνδε κακά, cp. note on 467.

1508 τηλικάσδ', at their age, i.e. so young: *Ant.* 726 οἱ τηλικοῖδε (so old) καὶ διδαξόμεσθα δὴ | φρονεῖν πρὸς ἀνδρὸς τηλικοῦδε (so young) τὴν φύσιν;

1509 πλὴν ὅσον τὸ σὸν μέρος, except in so far as, on thy part, οὐκ ἔρημοι εἰσι.

1511 εἰχέτην, 2nd pers. dual, with the form proper to the 3rd

πόλλ' ἂν παρήνουν· νῦν δὲ τοῦτ' εὐχέσθ' μοι,
οὐ καίρως ἐὰ ζῆν, τοῦ βίου δὲ λῶονος
ὑμᾶς κυρῆσαι τοῦ φυτεύσαντος πατρός.

KP. ἄλ' ἔν' ἐξήκεις δακρύων· ἀλλ' ἴθι στέγης ἔσω. 1515

OI. πειστέον, κ' μηδὲν ἡδύ. KP. πάντα γὰρ καιρῶ
καλά.

(μετειχέτην, 1465). Before the Attic period, the Greek language had attained to this regular distinction of active dual forms:—

(1) primary tenses, 2nd pers. -τον, 3rd pers. -τον; (2) secondary tenses, 2nd pers. -τον, answering to Skt. *tam*: 3rd pers. -την, Skt. *tām*. As regards (2), two classes of exceptions occur: (a) Homeric

3rd pers. in -τον instead of -την: three instances, διώκετον (Il. 10. 364), ἐτεύχετον (13. 346), λαφύσσετον (18. 583). These Curtius

refers to 'the want of proper linguistic instinct on the part of some late rhapsodist.' (b) Attic

2nd pers. in -την instead of -τον. Our εἰχέτην here is the only instance proved by metre: but 8 others are established. Against these fall to be set at least 13

Attic instances of the normal -τον. Curtius regards the 2nd pers. in

-την as due to a false analogy. In the third person dual -την was distinctive of the secondary tenses. Attic speech sometimes extended this distinction to the second person also. (Curtius, *Verb*, 1. 80, Eng. tr. 53.)

1512 τοῦτ' εὐχέσθ' μοι, 'I would have this to be your prayer': not, 'pray on my account.' In these words Oedipus is thinking solely of his children: he has now passed away from the thought of self (1458). ὑμᾶς in 1514 is no argument for understanding με as subject to ζῆν: rather it is added to mark the contrast with πατρός.

1513 I prefer οὐ καίρως ἐὰ ζῆν, τοῦ βίου κ.τ.λ. to οὐ καίρως ἀέλ' ζῆν, βίου κ.τ.λ. on these grounds. 1. τοῦ before βίου,

though not required, is commended, by Greek idiom; it also gives a decidedly better rhythm; and it is not likely to have crept

into the text, since the occurrence of ἀέλ' with the *a* long was not so uncommon that it should have suggested the need of supplementing the metre by τοῦ: but, apart from metrical motive, there was

no other for *intruding* the article. 2. οὐ καίρως, without any verb,

though a possible phrase, is a harsh one. 3. From εἰ to αἰ would be

an easy transition. And καίρως ἐὰ is quite a natural expression: cp.

Eur. *I. A.* 858 δοῦλος· οὐχ ἀβρύνομαι τῷδ'· ἢ τύχῃ γὰρ οὐκ ἐὰ.

The foreboding of Oedipus is that his daughters must become home-

less exiles (1506) unless Creon shelters them at Thebes. 'To live *where*

occasion allows' means in his inner thought, 'to live at Thebes, if that

may be—if not, in the least unhappy exile that the gods may

grant you.' The monosyllabic ἐὰ (1451, *Ant.* 95) and ἐὰ (Il. 5. 256

τρέϊν μ' οὐκ ἐὰ Παλλὰς Ἀθήνη) go far to remove the metrical objec-

tion. 1515 ἄλ' ἔν' κ.τ.λ. 'Thy grief hath had large scope enough': see on 1357.

1516 καιρῶ=ἐν καιρῶ. In Thuc. 4. 59 most MSS. give εἰ μὴ καιρῶ

τύχοιεν ἐκότεροι πρᾶσσοντες.

- ΟΙ. οἶσθ' ἐφ' οἷς οὖν εἶμι; ΚΡ. λέξεις, καὶ τότ' εἴσομαι κλύων.
- ΟΙ. γῆς μ' ὅπως πέμψεις ἄποικον. ΚΡ. τοῦ θεοῦ μ' αἰτεῖς δόσιν.
- ΟΙ. ἀλλὰ θεοῖς γ' ἔχθιστος ἦκω. ΚΡ. τοιγαροῦν τεύξει τάχα.
- ΟΙ. φῆς τὰδ' οὖν; ΚΡ. ἂ μὴ φρονῶ γὰρ οὐ φιλῶ λέγειν μάτην. 1520
- ΟΙ. ἄπαγέ νῦν μ' ἐντεῦθεν ἤδη. ΚΡ. στεῖχε νυν, τέκνων δ' ἀφοῦ.
- ΟΙ. μηδαμῶς ταύτας γ' ἔλῃ μου. ΚΡ. πάντα μὴ βούλου κρατεῖν·
καὶ γὰρ ἀκράτησας οὐ σοι τῷ βίῳ ξυνέσπετο. [*Exit.*]
- ΧΟ. ὦ πάτρας Θήβης ἔνοικοι, λεύσσει, Οἰδίπους ὅδε, ὃς τὰ κλείν' αἰνίγματ' ἦδει καὶ κράτιστος ἦν ἀνὴρ, 1525

1517 The words οἶσθ' ἐφ' οἷς οὖν εἶμι; were said with some return of his former agitation: λέξεις κ.τ.λ. is said by Creon with calm, grave courtesy; they have nothing in them of such irony as, 'I shall know when you are pleased to tell me.'

1518 ὅπως πέμψεις sc. ὅρα: Xen. *An.* 1. 7. 3 ὅπως οὖν ἔσσεσθε ἄνδρες, 'see that ye be.' Cp. Thompson, *Synt.* § 235.

1519 ἀλλὰ θεοῖς γ': i.e. 'Nay, the gods, who hate me, will not be displeased that I should be thrust forth.' For the synzesis in θεοῖς see on 640. ἦκω: cp. 1357. Creon's reply, τοιγαροῦν τεύξει τάχα, means: 'if the gods *do* desire thy banishment, thou wilt soon have thy wish'—when the oracle at Delphi is consulted (1443). According to the story which Soph. follows, Oedipus was at first detained at Thebes against his own wish. But when some time had elapsed, and that wish had given place to a calmer mood, the Thebans, in their turn, demanded his expulsion; and Creon then

yielded (*O. C.* 433 ff.).

1520 ἂ μὴ φρονῶ. Cp. 569. Creon cannot tell how Apollo may decide.

1522 ἔλῃ μου: cp. 1022 χειρῶν λαβών.

1524—1530 These verses are spoken by the Chorus, as Creon turns with Oedipus to enter the house. The calm close which the tragedy requires would be wanting if they were spoken by the chief sufferer himself, as the Scholiast wished. Of extant Greek tragedies, the *Prometheus* and the *Agamemnon* are the only ones which end with words spoken by one of the actors; and in each case this is justified by the scheme of the trilogy to which the play belonged.

1525 Here, as elsewhere, the mss. fluctuate between ἦδει and ἦδη. The Attic ἦδη, as *first* pers. sing., is contracted from ἦδεα: in the *third*, the classical form was not ἦδη but ἦδει, or, before a vowel, ἦδew (as it *must* be in Eur. *Ion* 1187, Ar. *Pax* 1182 etc.). ἦδει αἰνίγματα (*plur.* with reference to the hexameter ἐπη in

οὐ τίς οὐ ζήλω πολιτῶν ταῖς τύχαις ἐπέ-
 βλεπεν,
 εἰς ὅσον κλύδωνα δεινῆς συμφορᾶς ἐλήλυθεν.
 ὥστε θνητὸν ὄντ' ἐκείνην τὴν τελευταίαν ἰδεῖν
 ἡμέραν ἐπισκοποῦντα μηδέν' ὀλβίζειν, πρὶν ἂν
 τέρμα τοῦ βίου περάσῃ μηδέν ἀλγεινὸν παθῶν. 1530

which it was chanted)=knew *instinctively*, by the intuition of genius.

1526 οὐ τίς οὐ ζήλω...ταῖς τύ-
 χαις ἐπέβλ., 'on whose fortunes
 what citizen did not look with emu-
 lous admiration?' ζήλω: modal
 dat. To me this emendation of
 Hartung's, which is accepted by
 Nauck, appears certain. The mss.
 give ὅστις οὐ ζήλω πολιτῶν καὶ
 τύχαις ἐπιβλέπων, which makes
 nonsense. We cannot *supply* ἦν
 with the participle, and ἐπιβλέπω
 nowhere occurs in the sense of
invidere alicui, 'to look jealously
 upon.' For the form of the
 sentence cp. *O. C.* 1133 ᾧ τίς οὐκ
 ἐνὶ | κηλὶς κακῶν ξύνοικος; 871
 ὅπου τίς ὄρνις οὐχὶ κλαγγάνει; For
 a full discussion of the passage see
 larger edition, Appendix, p. 234.

1529 The use of ἐπισκοποῦντα
 is peculiar. I take the exact
 sense to be:—'*fixing one's eye on*
the final day (as on a point to-
wards which one is moving), that
one should see it,' i.e. 'until one
shall have had experience of it.'
 Thus ἐπισκοπεῖν is used in a sense
 closely akin to its common sense

of 'attentively considering' a thing:
 and the whole phrase is virtually
 equivalent to, '*waiting medita-*
tively to see the final day.' For
 the added infin., cp. Thuc. 3.
 2 νεῶν ποίησιν ἐπέμενον τελεσθῆ-
 ναι, καὶ ὅσα ἐκ τοῦ Πόντου ἔδει
 ἀφικέσθαι. Cp. Plin. 7 § 132
alius de alio iudicat dies, et tamen
supremus de omnibus, ideoque
nullis credendum est: Eur. *And-*
drom. 100 ff. χρὴ δ' οὐποτ' εἰπεῖν
 οὐδέν' ὀλβιον βροτῶν, | πρὶν ἂν
 θανόντος τὴν τελευταίαν ἰδῆς | ὅπως
 περάσας ἡμέραν ἦξει κάτω: *Tro.*
 510: *Heracl.* 866: *Soph. Trach.*
 1. The maxim, 'Call no man
 happy before death,' first appears
 in Greek literature as a set γνώμη
 in Aesch. *Ag.* 928 ὀλβίῃσιν δὲ χρὴ |
 βίον τελευτήσαντ' ἐν εὐεστοῖ φέλλῃ·
 but Aristotle recognises the popu-
 lar tradition which ascribed it to
 Solon (*Her.* 1. 32, where Solon
 says that a man may be called εὐ-
 τυχὴς *in* life, but ὀλβίος only *after*
 a life exempt from reverse). Cp.
Iuv. 10. 274 f. *Et Croesum, quem*
vox iusti facunda Solonis Respicere
ad longae iussit spatia ultima vitae.

Ag. 1. 32

NOTE A.

καὶ μὴν.

Learners are apt to find this formula somewhat perplexing, because in some cases it appears to have an *adversative* force (such as would be expressed by 'however'), while in others it can have no such force. It is well, then, that the following points should be briefly noted.

1. καὶ = 'and': μὴν, a stronger form of μέν, = 'verily.' The *primary* meaning of καὶ μὴν is therefore always, 'and verily.' No adversative force belongs to the combination of words, as such. When an adversative force is *suggested*, this is due to something in the context, which may, or may not, make it desirable to introduce an adversative word (like 'however') in our English rendering. As a rule, it is not necessary to do so.

2. The primary sense of καὶ μὴν, 'and verily,' is constantly seen in Attic prose, especially in the orators, when it introduces some new consideration, added in support of what has already been urged. Isocrates or. 4 § 185 (after urging that the Persian monarchy is a fit object of Hellenic warfare); καὶ μὴν οὐδὲ τὰς πόλεις λυπήσομεν στρατιώτας ἐξ αὐτῶν καταλέγοντες: 'Further, the Greek states, on their part, will not be distressed by our levying soldiers from them.' Dem. or. 21 § 56 καὶ μὴν ἴστε γε τοῦθ', ὅτι, etc. 'Then, again, you certainly know this,' etc.

3. Akin to this is the frequent use of καὶ μὴν in Tragedy to introduce a *new comer* on the scene, as *Ai.* 1168: *El.* 1422: *O. C.* 549, 1249: *Ant.* 526, 1180, 1257. In *Ai.* 1223 Teucer thus announces his own coming, with the reason for it: καὶ μὴν ἰδὼν ἔσπευσα, 'Lo, I am come in haste, for I saw,' etc. Similarly

when the speaker's attention is caught by a sound within the house, *El.* 78 καὶ μὴν θυρῶν ἔδοξα προσπόλων τινὸς | ὑποστενούσης ἔνδον αἰσθέσθαι: 'Ha! I seemed to hear.'

4. Then καὶ μὴν, in dialogue, introduces a reply which draws the hearer's attention, in an emphatic or animated way, to some *new fact*.

The new fact may be such as merely to carry the previous speaker's thought one step further, so that the reply has a *confirmatory* or *supplementary* character. *Ant.* 220 XO. οὐκ ἔστιν οὗτω μῶρος ὃς θανεῖν ἐρᾷ. KP. καὶ μὴν ὁ μισθὸς οὗτος, 'and I can tell thee that such *is* the penalty.' Cp. *O. T.* 836, 1004 f., *El.* 556.

Again, the new fact may be such as to indicate a difficulty in the way of something proposed by the last speaker, or an incompleteness in his view. It is then that καὶ μὴν seems to be adversative. *Ai.* 530 AI. κόμιζέ νύν μοι παῖδα...TE. καὶ μὴν φόβοισί γ' αὐτὸν ἐξελυσάμην. 'Then bring me my son.' 'Ah, in those fears I released him from my keeping.' Here, 'Ah, *but*' makes the drift clearer in English. But the *primary* force of καὶ μὴν is merely to introduce with emphasis the fact (new to Ajax) that the boy is not in the house. The *opposition* between this fact and the wish of Ajax is supplied by the mind. Cp. *El.* 320 f., 1045, 1188.

NOTE B.

Verse 305.

εἰ καὶ and καὶ εἰ.

(1) εἰ καὶ, in its normal usage, = 'granting that...', where the speaker admits that a condition *exists*, but denies that it is an obstacle: above, 302: 408 εἰ καὶ τυραννεῖς: *El.* 547 εἰ καὶ σῆς δίχα γνώμης λέγω.

(2) In our passage (as in *Ai.* 1127, *Trach.* 71), the καί has a slightly stronger sense,—'if *indeed*—though I should be surprised to hear it.'

(3) Both these uses differ from that in which *εἰ καὶ* has the sense which properly belongs to *καὶ εἰ*, 'even supposing that...', where the speaker refrains from granting the existence of the alleged condition: *Tr.* 1218 *εἰ καὶ μακρὰ κάρτ' ἐστίν, ἐργασθήσεται*, 'even if the favour is a very large one, it shall be granted.'

For the regular distinction between *εἰ καὶ* and *καὶ εἰ*, see *Il.* 4. 347 *καὶ εἰ δέκα πύργοι Ἀχαιῶν | ὑμείων προπάροιθε μαχοίατο*, compared with *Il.* 5. 410 *Τυδείδης, εἰ καὶ μάλα καρτερός ἐστιν*.

The normal use of *καὶ εἰ* occurs below, 669, 1077: *O. C.* 306 *κεῖ βραδὺς | εὕδει: Ant.* 234 *κεῖ τὸ μηδὲν ἐξερῶ: 461 κεῖ μὴ σὺ προῦκήρυξας: El.* 617 *κεῖ μὴ δοκῶ σοι*.

Conversely, we have *καὶ εἰ* for *εἰ καὶ* in *Ai.* 692, 962: *O. C.* 661: below, 986, 1516.

(4) All the foregoing uses, in which *εἰ καὶ* forms a single expression, must be distinguished from those cases in which *καὶ* belongs closely to the *following* word, as 283 *εἰ καὶ τρίτ' ἐστί: Ant.* 90 *εἰ καὶ δυνήσκει γ'*.

Similarly, for *καὶ εἰ*, distinguish those cases in which *καὶ* = 'and': *O. C.* 1323 *ἐγὼ δὲ σός, κεῖ μὴ σός, ἀλλὰ τοῦ κακοῦ | πότμου φυτευθεῖς*.

INDICES.

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The number denotes the verse, in the *note* on which the word or matter is illustrated.)(means, 'as distinguished from.'

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 178
 women, presence of, at festivals,
 etc., 1489

Z

zeugma of verb, 116

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